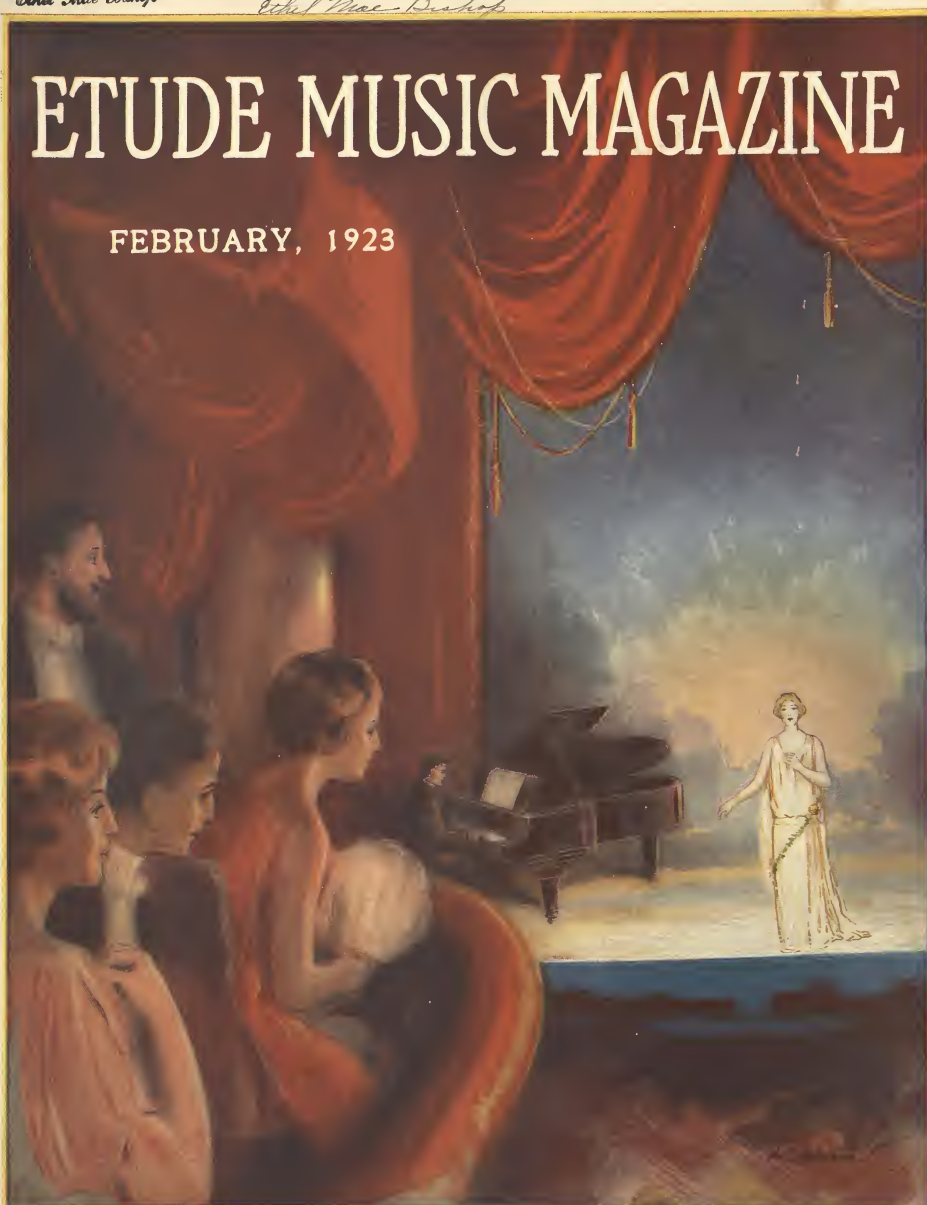


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ETUDE MUSIC MAGAZINE

FEBRUARY, 1923



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who will try to play as well, who will employ teachers to teach them.

In fact, the radio is only one of the spokes in the wheel of our present great musical prosperity.

A Sure Cure for Everything

Thus is not an advertisement for a Quack Remedy. You can find plenty of sure cures in the columns of country newspapers. There are also musical methods—particularly voice methods—that are no different whatever in their claims from patent medicines. We advise our readers very strongly to keep their eyes open to vocal quacks, who claim positively that results will be produced within a certain time. The greatest voice teachers in the world would not dream of making such statements. We know of certain firms, with propaganda not in one whit different from the medicine fakers, who offer to do by mail what world-famous masters would hesitate to do with the voice in person. It remains for the musical profession to choke off these fakers by informing the public about them.

Classic and Hemi-Demi-Semi-Classic

As regularly as the hands of the clock move around, there is sure to come to the Editor's desk at given intervals this inquiry:—

"What is meant by the word 'classic'? How is classic different from 'romantic'?"

One solution of our problem would be to keep a permanent definition in *THE ETUDE*; another is to go for it occasionally as we are doing now.

We do not wonder that our inquisitive friends are baffled. Few works in the language have been as badly battered as "classic." Indeed, we now find advertisements with the word "semi-classic"; and it has a definite significance for many people. It is not impossible that we might some day find hemi-demi-classics put forth for sale.

Just this morning, on the way to the office, we saw a "twelve-sheet" fence sign which by now is probably plastered over the landscape from coast to coast after the manner of the billboard eruptions with which our country seems to be chronically diseased. This sign read at the top

"CHAPLIN CLASSICS"

Underneath was the picture of "Charlie" himself, with his splay feet, his dinky derby and his undulating shoulders, which have brought such screams of laughter from thousands who enjoy his amusing clowning. Certainly he bore little analogy to the Temple at Karnak, the Oedipus, the Tiresias Comedy, King Lear, The Night Watch, Westminster Abbey, or the Eureka. Yet his managers, who listed a number of screen comedies, were not without propriety in their use of the word "classic," because the word to many merely connotes a "model." To such minds, anything that is typical of its kind becomes a classic. Thus one might have a classic circus, a classic automobile or a classic soap.

Last week we saw an advertisement "Classic Jazz"—which, of course, merely means that some melody from a masterpiece has gone through the hands of one of the Torquemadas of Tin Pan Alley until its original beauty has been demolished beyond recognition. Chopin, Schumann, Rubinstein, Wagner and others have all been pillaged for "Classic Jazz." One thing in its favor is that, with certain very ingenious and skillful arrangements, the tunes get into the musical currency of the day. One New York publisher went so far as to say to the editor some time ago: "What is a 'popular number'? Only some tune taken from Grieg, Mendelssohn or Schubert and jazzed up." Then he went on to confess without shame of the number of times he had compounded in a musical felony—explaining that it was the only way in which the classics could get to the people.

But what is a classic? A classic in music is any composition widely identified by the best musicians as a piece worthy of immortal recognition. Thus the Bach Cantatas are classics. The Handel Organ Concertos are classics. The Beethoven Symphonies, the Mozart Sonatas are all classics. In the art

of music, however, it has come to be the custom to refer to the works of the older masterly composers as classics, and to those of later date, who took it upon themselves to observe fewer restrictions, as romantic compositions. Thus the works of most masters since Schumann, Chopin, Weber and Schubert are looked upon as romantic. They have somewhat less of the rigidity of form which some of the older masters thought necessary, and they seem to allow for freer play of the emotions.

Yet you may write a classic to-day if you can. If you can combine in one work great inspiration, lofty idealism, originality and rich technical experience, you are capable of making a classic. "Boris Godounoff" is a classic of its type; and yet it was so deficient, technically, that Rimsky-Korsakoff had to re-edit the work as a whole. Furthermore, this Russian classic, representing a type rather than a form, is far removed from the so-called classical operas of Gluck.

Classics come in every age. Mendelssohn was capable of writing in very severe style, and his words are often referred to as classical, because he followed the models of his predecessors. Yet his "Songs Without Words," which deviate from the old forms to a degree, thought radical in his day, are now unquestionably classics of their type. The "New World Symphony" is a classic; "The Dream of Gerontius" is a classic, as is the *Keltic Sonata* and the "Rosenkavalier." All these, written within our memory, are certainly to be reckoned among the classics. Thus does this will-o-the-wisp word evade us. What, again we ask, is a classic? A classic is a work of art coming from the mind of man which will attain immortality. Now we shall look up the definition in the dictionary.

How They Got There

THE way to learn is to learn. There is no other secret. If you really want to learn you will struggle over obstacles which others think impassable. If you have not the intense desire, the greatest teachers in the world will be of no avail to you.

Here are some ways in which people, hungry for progress, have gotten ahead:

A man in the business side of music found need for more colloquial knowledge of the Italian language than he could secure from the ordinary book. He bought a number of libretti of the modern "realismo" Italian operas and, together with his smattering and the parallel translations in the libretti, he soon found himself speaking the kind of Italian he needed in his work.

A country school teacher realized that she would soon be compelled to move from the little red school house to one of the modern group or community schools, made possible by the automobile transportation of pupils. She knew that a larger knowledge of music would be a help to her. She invested ten dollars in the best books on the subject and saved up for a course at a Summer Music Supervisors' Normal. In three years she became a full-fledged music supervisor.

A young man in Missouri felt the need for a music library. He resolved to spend not less than one hour a day in personal visits and in correspondence for securing subscriptions for musical magazines and to invest the products in musical books. In fifteen months he had a library that was the pride of the neighborhood.

A great English editor, desiring "to keep up his music," determined to spend fifteen minutes every day in practice. His playing would now put to shame some professionals.

A young girl in a western college took an inventory of her technical shortcomings. She found that octaves were her weakest point. She devoted ten minutes a day for four months to octaves and surprised her friends with the results.

A well-known musician was asked to write an article for a musical journal. He replied that he would like to, but had no time. When it was suggested that he might spare ten minutes a day in assembling his ideas, he followed the plan, and in a few months had an excellent article that was widely quoted.

A little concentrated attention at a time, every day of the year, has been the secret of the success of thousands of notable people.

Getting a Start as a Virtuoso

An Interview Secured Expressly for *THE ETUDE* Music Magazine with

MISCHA LEVITZKI

(EDITOR'S NOTE: To find yourself, at the age of twenty-four, a well-established virtuoso pianist before four audiences on two continents, with great success, is given to very few of those who study the piano. With Mischa Levitzki, however, the training began so early and was pursued with such regularity and intensity that he has made his debut when he was but fifteen. Since then he has made tours each year of thousands of miles, commanding large audiences in Australia as well as the United States. He was born at Krasnoyarsk (Siberia) January 20th, 1898. His parents were American naturalized citizens.

The First Steps

"GETTING a start as a virtuoso? Let us start at the real beginning. One can begin only in one way and that is to develop the love for the instrument at an early age as possible. Success proceeds from right thinking, insatiable desire and sincere, earnest, diligent work well directed. There was a time in my childhood when I could hardly be driven from the keyboard. Indeed, my parents were greatly worried about my health because of this. One of the reasons why many students fail in their youth is that they have to be driven to the keyboard. Instead of developing the natural love for music so that the great desire is there, many people seem to think that the proper procedure is to put on a kind of musical whip and compel the pupil to study.

"Of course there came a period when I would rather play basketball than practice, but after a short while the love came back and I was willing and glad to put in the long hours without which it is impossible to compete with the intensive musical progress of the time. Do not imagine that there was any magical recipe. In my childhood in Russia, the beginner's book was the famous method by Beyer. There are possibly dozens of other beginner's books equally good and probably many better and more in keeping with the advancement of the art and with the needs of the times. However, the point I wish to bring out is that it is not the book, not the cut-and-dried method that counts, but the application of the means to the individual pupil.

The Confusion of Changing Teachers

"Fortunately I was spared the confusion of many changes of teachers. Going from one teacher to another in the hope of finding some magical method is a frightful waste of time. Choose your first teachers with care and discretion. There is always some teacher whose work with pupils is outstanding in character and results. Do not imagine that only rarely accepts beginners. There are many who must judge by results with the pupils themselves. Once I recall that my work was interrupted by having a teacher who was more anxious to see his fanciful ideas of a special method carried out than he was of having me to play beautifully. Among other things he had a sense of teaching me to play with straight fingers. Fortunately my mentor at the time had good sense enough to realize that no pianist of high standing before the public played with straight fingers, and accordingly I was fortunately soon placed under the direction of one who realized that the curved hand position was the only normal and natural way to play the instrument. However, this interruption cost me a waste of a lot of valuable time and energy.

"When it was discovered that I was destined to be a virtuoso, I was greatly delighted and began to make definite plans for a career. One of the first things that came to me was the fact that the modern virtuoso must undergo a great strain throughout the better part of his life. The strain of constant study, constant appearance before strange audiences with the consciousness that the responsibility for success depends upon himself alone and is not, as in the case of an orchestral player or the member of an opera company, divided with several others. The pianist appears for the most part alone upon the stage. He must hold his audience delighted, enthralled, if possible, for nearly two hours. To do this it was very clear that, combined with the strain of hard travel, the first great essential was to attain a high degree of relaxation far above that experienced by most people in ordinary walks of life.

The Most Important Secret

"To get the right start as a virtuoso one must therefore comprehend the true meaning of relaxation, not merely relaxation of the hands and arms, but of the mind and body as well.

Neither was I especially unusual. His first instruction was received in Warsaw from Elchananoff, an excellent routine teacher. At the age of eight he was brought to America, where he became the pupil of Sigismund Stojanoff, whom Etude readers know by his frequent contributions to this magazine. Stojanoff was then a virtuoso, a member of the Musical Art, died then went abroad, studying with Franz Liszt, the famous Hungarian virtuoso composer. His debut was made in America, followed shortly by a highly successful debut in Berlin. At that time Germany was on the verge of victory (1914); and during the ensuing years, 1915

"All youth have an idea that power in playing is the great essential. It is, but it is not power in the ordinary sense of the word. A powerful performance is by no means a noisy one. In fact, the pianist who resorts to sledge-hammer blows, treating the piano like an anvil, may give anything but a powerful performance from the artistic and spiritual aspect.

"I have known of some pianists who have purposely sought pains and with stiff actions, for practice, so that their octaves and bravura passages when played upon an ordinary piano would roar out like thunder. They class piano-playing with pugilism. Yet with all this pounding they fail to give the impression of power which comes from the consciousness of playing with one's artistic and spiritual reservoirs filled to the brim, although the body is relaxed.

"Of course complete relaxation is an impossibility if one is to play the piano. The thing that the student must seek is the happy medium, that is, the point where the greatest results can be produced with the greatest economy of effort.

An Individual Problem

"This, like everything else in art, is an individual problem, something which one must attack on one's self. The teacher can help, of course, but after all it is what one builds in one's own mind that is of the greatest significance. Every case is different. The boy with leather hands fresh from the baseball diamond cannot be treated as would be a somewhat dainty young girl. I remember a girl in Germany who had the softest and most delicate hands and yet she played with great power, largely because she had learned the secret of forgetting to hang.

"This economic principle in piano playing applies to everything done at the keyboard. One must not expect to apply it to pieces alone. It is just as much needed in the simplest exercises or in scaled music. To my mind they should be practiced either of two ways, very slowly with

and 1916, the residents of Berlin engaged one of the greatest virtuoso composers ever known in the Prussian capital. Indeed, it was difficult to realize that there was a war. The youthful pianist could not leave his native land, but the same time he longed to return to America. After short stays which resulted in no definite results, he went to America, where he was engaged at Astoria Park, New York, in 1916. Since then he has played with all of the leading American orchestras and has given many recitals here and in Australia. The following will be heard with great interest by thousands of aspiring pianists.]

a full rich tone, or very fast and very soft. Fleet, sure, clean scales are a real attainment. To be able to turn them off in almost effortless fashion, is a necessary part of the equipment of every well trained pianist.

The Greatest Artists Self-Taught

"In the wider sense of the word the greatest artists are self-taught. In my own case I was fortunate in having years of training under renowned teachers. This is a great asset, but thousands of pupils have a similar asset advantage. What counts is what the individual artist is able to put into his playing as a result of his own celebration, the conscious and unconscious action of his brain, developed through study. What the teacher does for the artist is just so much. What the artist adds creatively to what he has absorbed from his individual teacher is what makes him an individual. There are thousands of conservatory graduates every year who "can play like streaks." Most of them are very much alike; usually depending upon what they have been taught rather than what they have thought out for themselves.

"To get a start as a virtuoso in these days, when concert platforms are literally flooded with artists, real and potential, one must reveal to the public some new and fresh aspect of art which can only come from one's own brain, plus the best experience the world commands. To get the real kind of a start as a virtuoso you must do something genuinely artistic which will stand out from the crowd. Your natural talents combined with your own prospective study of yourself, and the artistic works you select to interpret, are therefore of vast importance.

Ill-timed Debuts

"Getting a start as a virtuoso means getting the right start. Thousands of careers are launched only to be wrecked shortly after the keel has touched the water. The launching means nothing if the artist does not survive.

"A debut is a very expensive thing. A failure debut is still more expensive. The managerial cost, the advertising, necessary in these days, the excitement of the event, all concentrate much in the life of a young person. Why is it then that there are so many ill-timed debuts? Better none at all than one given by an unripe talent. Thoughtful at this time, and address befalling the fact that they cannot rush right to New York city and make a sensational debut. In most cases they are poorly prepared. Remember, after a debut-failure, it is next to impossible to gain recognition, without an enormous effort. The opportunity for preliminary experience is right at the door of most of these students. Don't hesitate to play, and play, and play, for all kinds of audiences in small towns. Study your audience for reactions. Don't make fun of them or pity yourself because they seem provincial. They are all human and you may learn much from them by your playing. If you fail to move them, don't blame the lack of musical culture, but look to your own playing. Liszt could move them, Rubinstein could move them, Paderewski could move them.

The Severe Test

"New York audiences today are a terrific test, as severe as any in the world. The concert-goers have heard the greatest pianists for generations, and they will accept nothing but the best. Not until you have played and played for audiences outside of New York, until you are confident of your powers, should you dream of attempting a New York debut.

"It should be remembered that quality and not quantity is what really counts, always and forever in art. Many students make the mistake of trying to acquire too extensive a repertoire too early in their career. The literature of the piano has assumed tremendous dimensions. Far better to master a worthy portion of it than to dabble in



(C) 1923 by Mischa Levitzki

MISCHA LEVITZKI

A Musical Biographical Catechism Tiny Lives of Great Masters

ROBERT SCHUMANN
(1810-1856)

By Mary M. Schmitz

[Editor's Note:—We are presenting herewith a monthly series of biographies destined to be used by themselves, or as a supplement to work, in classes and clubs, with such texts as *The Children's Book of Great Musicians* series and *The Standard History of Music*.]

- Q. Where and when was Robert Schumann born?
A. In Zwickau, Saxony, Germany, January 8, 1810.
- Q. Was his family musical?
A. His father was not a musician but was a great lover of music. He was a bookseller.
- Q. Did Robert show much talent for music?
A. Yes, when he was a young boy he played on several of the instruments of the orchestra. He got together his school-mates and formed a small orchestra for which he arranged the music.
- Q. Was Schumann a college student?
A. Yes, he was a student at the University of Leipzig and studied law there. After that he went to Heidelberg University, but he neglected his law studies and devoted himself to music.
- Q. What influenced Schumann to give up the law for music?
A. He went to Italy on a vacation trip and there he heard the famous violinist Paganini, "The Wizard of the Violin." This said to have influenced him very greatly.
- Q. Was his mother in favor of his fitting himself for the musical profession?
A. At first she was very much opposed to it. Much persuasion was required to gain her consent.
- Q. With whom did Schumann study after he returned to Leipzig to begin his musical education in earnest?
A. With Frederick Wiek and Heinrich Dorn.
- Q. What happened that made Schumann give up his study of the piano and devote himself to composition?
A. He was so anxious to gain greater individuality and strength of his fourth finger that he made some experiments which resulted in disabling his finger for a while and he never regained the complete use of it.
- Q. What was the name of his first opera?
A. Variations on the name *Abegg*.
- Q. Was Schumann a literary man, too?
A. Yes, when he was twenty-five years old he began to write articles for the press under dual pen-

A Word of Praise—The Fairy Wand

By Mac-Aileen Erb

While reading some letters from teachers in various parts of the country, one of them impressed me as containing a regrettable truth which many musicians have experienced.

"During fifteen years of piano teaching," writes Miss X, "I have taught hundreds of pupils with little appreciation from the majority." In reading between the lines, it does not seem that this lack of esteem is in any way merited; for from the letter one infers that she is a teacher with high ideals and a sincere love for her profession and one that is considered successful, if a large number of pupils is an indication of success.

Those teachers are truly blessed whose "lines are cast in pleasant places," whose work is among children of cultured parents, "understanding" parents who cooperate with the teacher in her attempt to develop the latent ability of the child. Many, however, labor year after year among the type of pupil whose aim is low and whose taste is small, "pupils" the words "pupils" and "jazz." Teaching under such conditions would almost seem like a thankless task and would tempt one to doubt those encouraging lines, "Give to the world the best that you have, and the best will come back to you."

Miss X should find comfort in the fact that she does not want for pupils. Although they are slow in expressing appreciation for her endeavor in their behalf, they evidently consider her a capable instructor or they

- ferent names, "Florestan" and "Eusebius." With some other young man he started the *New Journal for Music*, of which he was editor for ten years.
- Q. For what instrument did Schumann write many beautiful pieces?
A. The piano.
- Q. How many symphonies did Schumann write?
A. Four symphonies for full orchestra. He also wrote many pieces for piano and strings.
- Q. Did Schumann write any songs?
A. Yes, he wrote about one hundred songs. He is considered a very great song writer.
- Q. Did Schumann write any operas?
A. Yes, one opera, *Genoveva*.
- Q. Name some of the music Schumann wrote for the piano.
A. *Papillons, Carnaval, Novelletten, Phantasistücke, Faschingsquadrille*, and the great *Etudes Symphoniques*.
- Q. What great Russian pianist first played Schumann's music?
A. Anton Rubinstein, who was the first one to really understand and play Schumann's music with the proper insight and feeling.
- Q. Who was Schumann's wife?
A. Clara Wiek, the daughter of his teacher, Frederick Wiek.
- Q. Did her father oppose the marriage?
A. It was only after much delay he consented to the match. It was a very happy marriage until insanity clouded the life of the master.
- Q. Was Clara Schumann a musician?
A. She was one of the foremost women concert pianists of her day and her playing of his music did much to popularize it.
- Q. With what great conservatory was Schumann connected?
A. With the Leipzig Conservatory, founded by his friend, Felix Mendelssohn.
- Q. Where and when did Schumann die?
A. In Endenich, near Bonn (Beethoven's birthplace), July 29, 1856.

would study elsewhere. But a teacher should not be compelled to search for signs of approbation in bare facts. She should receive praise where praise is due. To withhold commendation is a common characteristic of the human race, yet it would almost seem that some parents hesitate to express satisfaction in their child's progress through fear that the teacher might grow less painstaking in her effort. Is it possible that they consider silence a whip held over the teacher to goad her on to her utmost capacity? Personally, I should rather give them the benefit of the doubt and attribute their taciturnity to plain thoughtlessness.

If people only could realize how miraculously a word of praise can transform a teaching day! It is like a fairy wand which can change work into the keenest pleasure. It is like the big, round sun bursting through the clouds of a gray day. But mark this well, it is more than all that, it is a real dynamo for creating redoubled energy in the teacher. A means for more powerful and potent than silence, so cold and non-committal. Not one teacher in a thousand would not prefer to teach grateful pupils. It is almost needless, then, to add that the faithful way for a student to receive "full measure, pressed down, and running over" is to let his teacher know that her teaching is not in vain and that she has the loyal support and hearty appreciation of both himself and his parents.

habit. This may be remedied by having her to play one part while the teacher does the other. Do not force for the pupil but insist that she keep up to time, even though she may have to omit a few notes at first in order to do so. Practice this way as long as seems advisable then exchange parts and proceed as before. Practice of this kind must be done frequently if the desired result is to be obtained.—By CELIA F. SMITH.

Parents of Famous Composers

By Lynne Roche

ANCESTRY is ever an interesting study. Through it we find some curious capers of nature. By tracing the lineage of those who have excelled, we find that some have been the final, sumptuous bloom of a plant that has developed through successive generations; and, again, others have burst forth as a rare exotic.

Follow this through the succeeding table.

Composer	Musical	Author
Bach	Musician	Housewife
Beethoven	Musician	Housewife
Brahms	Country Doctor	Cook
Debussy	Musician	Musician
Donizetti	Musician	Housewife
Frank	Musician	Housewife
Gluck	Organist	Housewife
Haydn	Musician	Housewife
Massenet	Musician	Housewife
Mendelssohn	Banker	Highly educated
Mozart	Musician (three generations)	Officer's daughter
Puccini	Musician	Housewife
Rossini	Musician	Housewife
Stravinsky	Musician	Housewife
Schumann	Musician	Housewife
Tchaikovsky	Musician	Housewife
Verdi	Musician	Housewife
Wagner	Musician	Housewife

Finger Liberty Through Scale Playing

By Heden C. McTernan

How do you practice the scale? I have found the following method of great value for gaining independence of the fingers:

1. Play all scales, Major and Minor, through for two octaves, accenting every second note, then play all scales through for three octaves, accenting every third note. Finally play all scales through for four octaves, accenting every fourth note.
2. When the preceding has been thoroughly mastered, practice the following in all the scales: Left hand, played legato, right hand played staccato. Then the left hand played staccato and the right hand played legato.
3. If you have studied scales in thirds, the following will be found helpful: Play regular scales, left hand legato, right hand in thirds, then the reverse.
4. The following in eighths it is of great value in the left hand, requiring extra concentration upon it. Left hand scale legato, right hand scale in octaves, then the reverse; or, if the student desires, he could use the same idea, using detached sixths or thirds.

This work will be found interesting from the beginning and it helps to strengthen the weaker fingers. Master each scale before you proceed to the next, or the time you spend in practice will be useless.

"In" and "On"

By Sidney Bushell

It is very useful, in teaching lines and spaces, to use the terms "in" and "on" when a space or a line respectively is indicated.

Use a blackboard for class work; and when a pupil is asked to write a note "in" F, it is immediately understood, when working with the treble clef, that the first space "F" is intended. If the word "on" F is used, it is, of course, understood that the top line of the staff is indicated.

This is better than saying, "F in the first space," because it is necessary for the pupil to use thought when the terms "on" or "in" are used without giving the precise location within the staff.

It is useful, too, since the location of similar notes in the two staves differs, in fixing their place in the mind of the pupil. In the bass clef, "on" F, of course, would indicate the third line; "in" F, the space below the lowest G.

Great men stand on a pedestal out of our reach—till we come up close and find they are only human.
Elbert Hubbard

How Caruso Practiced Daily

By SALVATORE FUCITO

[The following extract from "Caruso and the Art of Singing," by Salvatore Fucito and Barnet J. Beyer, is made with the permission of the publishers, the Frederick A. Stokes Co. This material is copyright, 1922, by the Frederick A. Stokes Co., and may not be republished. Maestro Fucito was Caruso's coach from 1915 to 1921 and drilled him daily through much of this time.]

WHEN I began to work with Caruso, the opulence and splendor of his golden voice, together with the poignancy of his mastery art, had already conquered the vast musical public in the capitals of Europe, as well as the great opera audiences in America. And yet, despite this prodigious achievement, the world-renowned artist worked more industriously than ever, covering a greater and greater command of his instrument. In fact, there was never a moment during his brilliant career when Caruso complacently sat back and said, "I am satisfied." Animated by the spirit of the sincere artist, intent on his ceaseless effort toward a finer and finer perfection, Caruso had set up standards in vocal art—for himself, at least—so rigorous that, however great his progressive attainments, his ideal was always in advance of even his performance.

Caruso was never a victim of the mean temper which degrades opponents in order to enjoy the cheap triumphs of a petty rivalry. It is well known that he was generous in advice and assistance to his fellow-artists. When he was singing with an artist of little vocal power, he would modulate his sonorous voice that he might not overwhelm the less-fortunate singer. On one occasion, during a performance of "La Bohème" at the Metropolitan, Caruso stretched his halcyon generosity to an unprecedented degree. The Coline of that night was in poor voice and wished to be replaced by another basso. The management urged and finally persuaded him to see it through in spite of his growing weakness. At the time he had reached *Fecchia zomora senti* the unhappy basso simply could not sing a note. Caruso immediately threw a cloak over himself and began to sing the famous Song of *Ciolek* with a good bass quality, to the great astonishment of the other singers, the conductor, and those of the audience who recognized the great tenor through his disguise.

Caruso himself, however, had no fixed hours when he retired or arose. It frequently occurred that he got up early the morning following a night on which he had sung; on the other hand, there were times when he got up very late, although he had not sung a note the previous night. He possessed a temperament which was, for some reason or other, averse to rigid regularity. At all events, whether the hours which Caruso reserved for work and sleep were or were not as regular as they should have been, he saw to it that his body received all the necessary rest and exercise.

Caruso's Regime

On rising, Caruso first drank the inevitable cup of coffee, so dear to all Italians. Then he proceeded to spray his throat—as he laughingly said, *pulire lo strumento*—to cleanse the instrument—with a steam atomizer. After thoroughly spraying his throat, he continued with his toilette. While he was thus getting ready for his day's work, I would be at the piano, playing for him the score of the opera he was to sing that night. As he heard the score again, Caruso would hum or whistle the passages with which he was particularly impressed. When he had finally completed his toilette, to which he devoted considerable attention, he felt fresh and vigorous for the rest of the day.

It may not be uninteresting to set down here why Caruso wished me to play the entire score. He was not merely the great tenor, with a marvelous vocal organism; in his own fashion, he was also a great musician. As a consequence, he refused to sacrifice the ensemble of a musical work by disproportionately featuring what he himself was to sing. Caruso possessed a fine sense of measure and proportion, which accounts for his greatness as an ensemble singer. If he desired to shine individually, it was only by dint of his sterling qualities as an artist. He never sacrificed the complete score of any opera in which he was to sing; he had to determine for himself at first hand what had been the composer's intention, and then thoroughly assimilate the work.

Caruso would sing all the above exercises during his second movement, that of expiration, carefully imitating the air inhaled during the first movement—without any strain, but with the least possible rapidity—in the volume required for the correct rendering of this exercise. At the end of the exercise, his thorax, diaphragm and abdomen returned to their original positions.

For the control of the breath, Caruso practiced the following exercise—running the whole chromatic scale up to C, and sometimes up to C-sharp—in one single, sustained breath.



These exercises, as well as the others which will follow, are useful for the purpose of increasing the agility and flexibility of the vocal organs. These vocalizes he sang after the model of the following exercises for equalization of the voice.



A (ah) should be quite open, with the mouth extended in a horizontal oval; and the exercise should be sung with great naturalness and abandon. Gradually, Caruso reached the upper range, the open vowel U would insensibly merge into the vowel O, which continued steadily to become darker in color, or rather to change into the vowel G (oo), precisely as is here graphically set down. At last, Caruso carried the sound up to C or C-sharp. The student, however, should not go beyond B-flat or B.

For developing agility of the voice, Caruso also practiced these exercises:



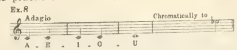
He sang each exercise in full voice, in a single respiration; and he saw to it that all the air from the lungs was duly transformed into tone.

So much for breath control practice. But breath control, tone production and vocal equalization are closely related; the achievement of success in one phase of vocal art is dependent upon the successful manipulation of the other two. So Caruso used these exercises, as well as the following.



for tonal quality and coloring. The exercises, Nos. 6 and 7, for the sake of volume and intensity, he also practiced in full voice.

Caruso sang the sustained G of Exercise 6 with much power; it had a penetrating ring, and he held it for a considerable time. For this sustained work, too, he sometimes practiced Exercise 8.



which is excellent both for the attainment of accurate pitch and the development of vocalization in the vowels. There was always method and plan in whatever Caruso did; he never worked listlessly, prompted by the desire to get through with his routine. He had set before him self an ideal, and he directed all his powers toward achieving it. He infused into his exercises the vital spirit that animated and made significant the final product of his labor. Even when he vocalized, he aimed at accuracy, flexibility and power. He used the vocalizes with such skill and intelligence that they prepared his voice for the role he was called to sing that night. In "L'Elisir d'Amore" or in "La Favorita," was his voice to appear in "Rigoletto" or in "La Bohème," opera which he was scheduled to appear in. Caruso would stress to secure, through modifying the manner of his practicing, the lyric lightness and flexibility suitable for those roles. But if he was scheduled to appear in "Samson et Dalila," in "Pagliacci," or in "La Juive," works in which the tenor roles are primarily dramatic, Caruso endeavored to make his manner of vocalizing fortify his voice with the necessary power and dramatic ring which these roles require.

Show Interest in Your Pupils

By Mae Allen Erb

ONE great factor in the success of a teacher is his ability to be genuinely interested in his class, not as a whole, but in each individual pupil. Time should always be taken at the opening and close of each lesson, for a few personal remarks based on the habits, hobbies, and outside interests of that particular child. Let him feel that you are as much interested in him as he is in you. Your pupil instead of merely one of forty or fifty.

Your interest may be manifested in various ways. Should you, in the course of your reading, discover an article, a book, or a picture the subject matter of which will appeal to a certain pupil, lend or give it to him. In times of illness, a card or a note is a courtesy easily extended. It is a wise plan to keep on hand a pack of postcards, stamped for mailing, and which he may use when he is away from school. If he were your only pupil instead of merely one of forty or fifty.

When a pupil is struggling with a composition which threatens to master him, or when practicing is beginning to lag, a bright, inspirational note will often have a most desirable effect.

Let the parents, too, feel this personal touch. These occasions should not be only when the pupil needs stricter parental supervision to insure more thorough practice. Especially is a note or a telephone call appreciated when the child has been making excellent progress and the message is to express your satisfaction and pleasure in his lessons.

No matter how busy or how successful the teacher, the short time required for these small details will be considered well spent. In fact, the most successful teachers and men and women in all professions are those who have never regarded the little things as beneath their estate.

"Poison" for Omitted Sharps and Flats

By Celia P. Smith

MANV ETUDE readers have doubtless played the game called "poison," when they were children. A number of stones are laid on the ground, the object being to call from one given place to another by means of the stones. If a person steps off the stones onto the ground he is "poisoned" and must start from the beginning again.

Some pupils are careless about omitting sharps or flats which are given in the signature, and no amount of correction is effective. These little games may be applied to advantage, letting each sharp or flat take the place of a stepping stone. Telling a pupil he must go back to the beginning each time he omits a sharp or flat is likely to arouse a spirit of antagonism; tell him the form of a game and he enters upon it in an entirely different spirit.

This game may also be applied to various other corrections.

Memorize at Least Twenty Pieces

By C. Fred Kenyon

ONE's repository should consist of pieces that represent one's powers, and no piece should be memorized unless it is worth memorizing. It is a very bad system to master eighteen or twenty popular pieces of the day, for they soon drop into that oblivion which they doubt-fully remember a fresh repository every few months. A pianist's repository should consist of pieces the value of which is undoubted; they should be able to stand the test of years, and last as long as the life of the pianist. I do not believe the total neglect of modern composers, for it is my belief that much excellent work is done every year by living men; but I do say: Let your repository be based mainly on the classical composers; let them be composers of the third or fourth rank may then be brought into requisition to fill in the empty nooks and corners to garnish the solid feast that has been prepared.

The first thing to decide is the extent to which one's repository is to go; and this, of course, depends on the amount of time that is at the student's disposal, and the time to which he is going to put his piano-forte playing. To strike an average, I will assume that each reader of these pages desires to memorize at least twenty pieces; that is a very fair repository for an average pianist, but there are many who will wish to go beyond this. It is up to you to decide whether it is advisable if they extended their repository on the lines laid down here; but in this, as in all other branches of this subject of memorizing music, the individual pianist's judgment should always be used. Do not desire your own judgment; and, above all, do not accept my advice in these pages unless it commends itself to you as good and profitable. I take it for granted that you have a fair technique, a fair amount of audition, and that you are not lacking in common sense.

It seems to me unnecessary to make out a list of representative pieces that should be memorized by everyone; for even a Beethoven sonata may appeal to one person for more than it does to another of equally good taste and discernment, and it would be worse than useless for a pianist to master a piece which he did not particularly appeal to him. Consult your own tastes; but if you do want either of Beethoven, Schubert, Chopin, Schumann or Mozart, you must make yourself recognize the fact that your taste stands in need of improvement. It is then best to make a list of pieces which are not only good, but which are also of a high order of difficulty. Before you attempt to memorize anything. But yet, on the other hand, do not pretend to like classical music just because you ought to like it. Do not rave over a Bach fugue just because it is a Bach fugue. Be honest with yourself and your fellow-pupils. And if, finally,

Musicians and Brain Collapse

By Allan J. Eastman

THE few cases of musicians who have suffered mental and nervous breakdowns seem to excite some who do not realize that all intense intellectual workers are liable to nervous and brain disorders, if proper care is not taken.

Brain bankruptcy is a common complaint. Creative workers pour out their soul wealth in such lavish manner that there comes a time when the treasury is empty. It is a horrifying realization. Usually those who are complaining of the immense amount of work they do and what they produce are not the ones to suffer mental breakdowns. It is the man and the woman who is so absorbed in the work that all rational ideas of conserving psychic energy are lost. He has no time to think of his mind and body about him. Then it is often too late to extricate himself.

Musicians will be interested to learn that there is a third way, as pointed out by Dr. Joseph Carter that the mind is made up of an infinite number of minute substances variously defined. With every thought originating in the brain the energy involved destroys one or more of these particles. Fresh particles prepare to take their place if the conditions are normal and the body is in good shape.

Sleep and diversion are the great restoratives. Musicians are often entirely too parsimonious in these matters. They work themselves to the limit and then wonder why they have to go to doctors for disagreeable pills which often only palliate the trouble at best. It is not the sleep that you lose to-night or to-morrow night but the long cumulative losses that do the trick.

you find that you are utterly unable to appreciate any of the work of the great masters of composition, it would be well to recognize the fact that at heart you are not a true musician, and that any enjoyment you or your friends may get from your piano-forte playing will be but the enjoyment of a very shallow hobby. But if it very often happens to a pianist who has a temperament that tends to be set all in one groove. He can appreciate the beauties of one master, but is unable to comprehend the work of another. And this circumstance, though regrettable enough in itself, is not an insurmountable barrier to his pianistic success. If, for instance, Chopin appeals to you far more than any other composer, it would be advisable for you to make his works your chief study; but to make them your only study would merely make your work more narrow than you were before. Do not ignore the other composers altogether, but study those whose works are essentially opposed to Chopin's, and the scope of your temperament or individuality will be widened and your appreciation of Beethoven and Bach will grow more intelligent and keen.

But to take the case of a pianist who has wide tastes and sympathies, what composers should he select? Here, too, to which he is going to put his piano-forte playing, again, the particular pieces may be left for him to choose, but it is perhaps well to give him some advice that they should be as representative as possible, and that they should include at least one sonata of Beethoven. The more representative one's memory is, the better able will one be to entertain all kinds of people—a well-educated audience being able to appreciate Bach and Beethoven, whilst a not really musical assembly would enjoy the lighter pieces of more modern composers. But don't stop to memorize anything just because you want to gain a little ephemeral popularity by being able to play it.

The pieces that form one's repository may in most cases be divided into two distinct classes:

- (1) Those that we intend to play for our friends and the public, and
- (2) Those that we intend to interpret for ourselves alone.

Most pianists I have met have certain pieces at their finger ends which they never attempt to play in public; they are, perhaps, pieces that are of the same kind of association of ideas, are held too sacred for public hearing, but there are some pieces which by their very nature are unsuited for public performance. They are, so deep, so tender, so spiritual, that one can hardly play them but in the solitude of one's chamber. It is at times such as this when one is communing alone with the great masters of music, that one realizes the benefit to be derived from memorizing; for when the mind is absent, one seems to be all the closer to the spirit of the composer one is interpreting, and the music has an added charm and significance.—How to Memorize.

THE ETUDE

THE ETUDE

Making the First Lesson Exciting

By MARY A. ALLMENDINGER

(Proceed to exercise the fingers at the table, then at the piano, according to your method. See to relaxation continually.)

Let us imagine the ten fingers are ten soldiers. I will appoint you their captain and will expect you to be a very good and strict officer and have each soldier do excellent drilling.

Notes

As we have seen, each letter has its particular place on the keyboard. But these letters have a home upon paper as well. However, when they are placed upon paper they are represented by characters called notes. Here is a whole note——like a whole apple. This note means we must hold the key, which the note stands for, while we count, one—two—three—four. Now let us give the note "a stick to walk with"——and make it a half note. Now we count two while we hold the note, and we cut our apple in halves. Two half apples make a whole apple; two half notes make one whole note.

Now comes the quarter note——which, you see, has really grown out of the whole and half notes and which has a dark face. This note we hold for but one beat. We will cut our apple in four pieces:



Staff and Clef

The second home of these notes is called the staff, this being made up of five lines and four spaces. Each line and space stands for a white key on the piano.

The notes upon the staff are really pictures of certain sounds or tones. Here is a piece of music called *The Joyous Farmer*. (Here teacher shows the pupil *The Joyous Farmer*. See the rows of notes covering the page. These notes are pictures of tones, and very bright, happy ones too as you will decide when the piece "tick-tock."

In Miss G Clef's home we will find written all the high notes in the piano, it is naturally so, because her voice is high and clear. Mr. F Clef has a deep, bass voice and it is at his home all the lower notes of the piano live. (Draw a large design of both clefs.)

This is where she lives Miss G Clef has placed this curious sign across her house, otherwise we might think it Mr. F Clef's home for the two houses look just alike. The sign does not look like the letter G does it? But years and years ago this was a real G until gradually people changed it and now it looks as it is here. See that cunning little curl which the sign has? It curls about the line or room where G lives. Now we can't possibly forget where to find G. (Find other letters.)

Let us now run over to Mr. F Clef's home and see where F lives.

(Teachers should give serious thought to the matter of introducing both clefs at the first lesson, instead of the G clef only for many lessons, as has so long been the custom. At any rate, it is advisable to show both, at the outset, even though the F clef be dropped for the present.)

Also, for home work the pupil should be required, in connection with the exercises assigned, to spell words on the staff. Write simple words above the blank staff, and have the pupil supply notes in proper places. Then reverse the order—write notes and have pupil write the words they spell.)

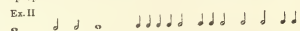
Lesson 2

In the last lesson we made some new acquaintances, and now you may tell me the names of our new friends of the keyboard.

At home you spelled words with the notes on the staff, we will spell out those same words on the keyboard. Just listen carefully, some of these words make little tunes.

We remember clearly that our friend the whole note——means: hold me while you count four. Friend Half Note says: "Count four." Little Quarter Note says: "Just one count for me."

Here is a row of our friends which you are to divide into four groups of four. Draw vertical lines between the proper notes:



(It would be well to write examples upon paper using either a repetition of C D or E, or C—D—E—F—G—E—D—C, first in whole notes, 4—4 time. Then write the same series in four measures using half notes, then in two measures with quarter notes.)

Accent

To the note which receives the count of "one" we give an accent when we play it. Accent means to play a little stronger on any one note.

Bar

A line called a bar is placed vertically across the staff to show where the accented note is to be found. Accented notes usually follow the bars.

(Do not touch upon syncopation now.) Those were bars which you placed between these notes a moment ago. Now show me in that exercise the notes which should be accented.

Measures

The music which occurs between two bars makes a measure. You see the bars are the boundaries of the measures.

Additional Suggestions for Later Lessons—Rhythm

The return of accents at regular intervals we call rhythm.

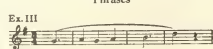
We can compare rhythm to the flow of the blood in our veins—on and on it flows constantly, with the pulse beating at regular intervals. Rhythm is the flow of the music and the accents are the pulse.

Or you may compare rhythm to the grandfather's clock on the stairs which is steadily running and turning the hands while its progress is marked by "tick-tock, tick-tock."

Polly tells me she likes to think of rhythm as the flow of the water in the brook and the stones over which it runs occasionally, marking its progress, just as the accents in her music mark the melody.

(At some later lesson the illustration may be expanded more fully in this way: When we are very happy or excited the blood in our veins quickens its flow, so in melodies, we apply the *accelerando* and *crescendo* to express intensity of feeling, then follows the *ritardando*, and the rhythm becomes slower.)

Phrases



A phrase is a sentence in music; observe the four measures above, notice the curved line or slur above the measures and ending with the D in measure 4.

Just as we climb the ladder, and when they play singly, where would you think the proper place for the singer to take a breath. Try it. I think we can decide there would be only one place and that is following the D at the end of the slur.

Just as the notes of piano music in the same way. There is a slight pause in the melody at the end of a phrase—a breathing place. As the fingers do not breathe they make the phrase end in a different way. The writ is lifted gracefully, easing the fingers to leave the key in a lingering, draw-off kind of touch.

If there were a staccato mark above the note at the end of the phrase the finger would be drawn off the key in a more abrupt way.

Scales

A scale is a tone ladder. They call it a tone ladder because the tones ascend and descend in regular order, each key used being a rung in this ladder of tones. When the fingers play up the scale, thus, we may think of them as climbing the ladder, and when they play back again they are climbing down.

DR. ANNIE PATTERSON

Dances That Are Not Danced

By Francesco Berger

THERE is in the minds of many serious musicians, reasonable enough in other respects, a singularly unreasonable prejudice against "the Polka." They readily admit the Gigue, the Gavotte, the Sarabande, the Minuet, the Polonaise, the Mazurka, the Waltz, and even the Galop, but shut their door against this one poor outcast. Why is this? One fails to see why a dance-time in 3/4 or 3/8 time should be accepted, and another in 3/4 rejected.

The term "Polka" is really a corruption of the word "Polacca," at any rate it looks very much like it. I do not know when the dance sprang into existence on the continent, but it was first imported into England late in the 1840's, and soon became as great a favorite there as it had been abroad. Musically it lends itself to elaborate and varied treatment quite as much as other dance-forms, and yet, unlike these, it has no literature of its own. Admitting that it has been slavishly treated, it could scandalously neglected, there is no reason why it should continue to be so fated. What is that some composer of to-day who writes with authority, should descend from his gilded eminence and write for his humble mortals some Suites containing a Polka, as Ballo and Handel and Scarlatti did, when they included the dance-times of their times.

For, after all, we know quite well that, though these old-world Suites and Parties consisted largely of the dance-times of those days, no one dreamed of actually dancing to them. They were short pieces of music, composed in the meters of the dances which gave them their separate titles, and occasionally departing a large part of the realm of pure imagination as to retain little more than the name of their prototypes. And, when issued separately they expanded in length and stood alone, unsupported by comrades. Think of Beethoven's *Polka*, or Chopin's *Polka*, or even the *Polka* in C, or Weber's *Polka in E*, and imagine anyone profanely dancing to them!

The Poor Polka

Initiating the excellent and masters, many modern composers have used modern dance-measures, to which no one dances. The world teems with undanced Waltzes, Mazurkas, and Galops, and there has been quite an epidemic of Gavottes. But the poor "Polka" can't get a few (very few) contributions from the best of us, charitably minded, including my humble self. It was reserved for Raff to give us the most important and most elaborate specimen of this class in his *Polka de la Reine*—so excellent a piece of piano-forte music that its popularity, great as it is, would be greater still if it did not suffer from its baptismal description of "Polka."

To the library of Waltzes not intended for dancing, no one has contributed such valuable material as Chopin. They epitomize all the wonderful qualities that combine to make him the supreme master of his instrument. Had he given us nothing else, they would suffice as an enduring monument to his genius.

List has given us one very poor Waltz, and a very grandiose *Polonaise in E*. The last-named, when rendered with the virtuosity it demands, is an exceedingly brilliant affair of no small value. Like all List's piano-forte music, it is put together by the master hand that knew so well how to flatter the ear, and how to captivate the understanding. That he could be equally successful when not in a heroic mood, is shown by his elegant transcriptions of Schubert's Waltzes, the *Volkslied*, *Viennese*, one of which, No. 6 in A, was often so delightfully played by the late Charles Hallé.

Piano-forte Waltzes have been written by Thalberg, Schumann, Ketterer, Raff, Schütz, Godt, and many others, but far above these must rank those by Moszkowski. For brilliancy of passage-work, elegance of finish, and charm of subject, they are second only to those of Chopin, and that is high praise, indeed.

Of the ultra-modern fashion of dancing to Grieg or Mendelssohn, I will only venture to say that vandalism is not limited to bygone ages. Tchaikovsky has quite as much to be said for his *Waltz*. Though his *Valse des Fleurs* is not among his strongest things, there is a haunting Waltz in his Opera "Eugene Onegin," so cleverly interwoven by Pabst in his *Fantasia* on airs from that work. There are snatches in waltz-time in his much-played piano-forte *Concerto in B flat*, and his *Variations in F* hold a slow Waltz that is quite delightful.

No pianist needs reminding of Rubinstein's electric *Valse caprice*, nor of that exciting *Etude en forme de Valse*, by Saint-Saëns. Their popularity bears testimony to their excellence.

Of the book of Waltzes by Brahms, the most attractive portion is the composer's name on the title-page, for, in

the music, with the exception of one number, he speaks in his least attractive mood. No such objection as possibly be raised however against his *Hungarian Dances*, which are full of character and happy contrasts. The hundred and one arrangements to which they have been submitted show how greatly their merits are appreciated by performers on all kinds of instruments.

What praise can be excessive for that dear old favorite, *Waltz de la Reine*? No matter whether Weber really did or did not compose it. The tune is ours for all time, with its charm of appealing naïveté, to bring to the waltz association into eyes that have not been so moistened since the days of our youth. And his *Invitation to the Dance*, whether as a piano-forte solo or as an orchestral piece. Was there ever music more compelling, more fascinating, more ever-green? And what a rich treat to hear it played by that commanding pianist, Rosenthal!

Gallops

Among Gallops there is a capital one, very little known, by Rubinstein, and the well-known but less capital *Galop Chromatique*, by Liszt. *Galop de Bravoure*, by Schullhof, and *Suisse-noir*, by your humble servant, are popular drawing-room pieces. There is a set of four Gallops by Raff for the poverty of which he has made ample amends by his excellent *Cachucha*, one of his most successful compositions.

Chopin has exhausted the capability of the Mazurka; his are the last words that can be uttered in that engaging form. Raff has given us a brilliant duet for two pianos in his *Chaconne with Variations*, and the *Gipsy* in *Variations*, from his solo *Suite in D Minor*, is as up-to-date as one could wish. Hans von Bülow used to play it frequently. Handel's *Gigue in G Minor* (edited by the writer) is somewhat lengthy but offers good finger practice.

Tarantelles by Chopin, Liszt, Thalberg, Heller, Raff, Moszkowski, Döhler, and others are plentiful, and a few Boleros, Cachuchas, Tangos, Seguidillas, Salfarelos, Hornpipes, Malagueñas, and others, by all sorts and conditions of composers augment the number of dances that are not danced.

Among dance tunes of the past, none have proved such "diehards" as the Minuet and the Gavotte. The first-named is so universally acknowledged a legitimate form of composition, that it has been admitted into Symphony, Sonata, and Quartet as one of their usual and accepted movements. Even its successor, the *Scherzo*, has succeeded in completely outdoing it. While the Gavotte has lived two lives; its original span and its modern resurrection.

Of the lovely *Spanish Dances*, by Moszkowski, the spirited *Hungarian Dances*, by Brahms, the *Polish Dances*, by Scherchen, and that admirable set, rendered with the virtuosity it demands, is an exceedingly brilliant affair of no small value. Like all List's piano-forte music, it is put together by the master hand that knew so well how to flatter the ear, and how to captivate the understanding. That he could be equally successful when not in a heroic mood, is shown by his elegant transcriptions of Schubert's Waltzes, the *Volkslied*, *Viennese*, one of which, No. 6 in A, was often so delightfully played by the late Charles Hallé.

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Do You Know?

That the wind instruments at the time of Monteverdi were so prime that it was never thought advisable to use them with voices? When the voices commenced the viols continued to play but the wind instruments ceased. In fact, much of the music for wind instruments consisted of fanfares made up of the notes of one chord or triad.

That the composer of the tune *God Save the King*, which we in America sing as *God Save the Queen*, is supposed to have been Dr. John Bull? One of his tunes, very much like *God Save the King*, has been preserved in the *Book of the Court of Queen Elizabeth*. Some of his pieces which have been preserved show the same kind of scale and arpeggio figures frequently met with to-day.

That many musicians of high accomplishment as composers have on the whole led beautiful and noble lives? There are a few exceptions, among them Jean Baptiste Lully (Giovanni Battista Lulli) who was notoriously selfish, ungrateful and addicted to contemptible intrigue and trickery. To what must be added to his misdeeds, which was partly the cause of his death. In a fit of rage he struck his foot with his cane, with which he was conducting and died from a resulting infection.

That the celebrated ancestors back of two hundred years had been artists? That Russian music in its modern sense is not yet one hundred years old? The first waltz that bore the earmarks of the coming Russian School was Glinka's *A Life for the Czar*, produced in 1846 when Glinka was thirty-two years old?

A Technic Book

By Mrs. Charles Bassett

It has been of great advantage to me as a teacher to have what I call a "Technic Book." We read so many fine and original articles which would help one greatly in building a new technic, but I have found it very difficult to retain them, in as much as they are so many. Consequently, much of the time spent in reading them has been lost. I used to make the articles in *Erasmus* and in books and then when I needed them a search was necessary, and that was very unsatisfactory. So I started a technic book.

It contains parts of the Leschetizky technic, some more modern than that, and a host of hints which I have gleaned from prominent authorities, including Tanzi, Erben and to say this book is valuable in as much as it is mildly interesting. There is a remedy in it for practically every technical defect. I selected the best of them and now have each pupil keep a technic book of his own. The first are exercises for the young beginner and those to make a good and correct position comfortable. Then the surface, high, staccato and weight touch exercises; rotary movements, arm and wrist exercises; then the notes and octaves, varied somewhat according to the pupils' needs. The exercise is named and its application shown in some places by using that particular point. The pupils seem to enjoy the mechanical side of playing under this plan; and there is as much interest and growth in this way as in the interpretation and more musical side of playing.

Helping the Fingers

By Eugene F. Marks

We read, we are told, and we converse about finger exercises for piano pupils, and invariably five consecutive notes are advocated as the ideal for first presentation (the piano-forte). However, many pupils are incapable of using that particular point. The pupils seem to enjoy the mechanical side of playing under this plan; and there is as much interest and growth in this way as in the interpretation and more musical side of playing.

In such cases it is good to take the fingers alternately, and instead of using the usual progression of the fingers 5-4-3-2-1, 2-3-4-5, for the left hand (as for the right) the weak finger, one, it will show defects clearer and quicker than the 5-4-3-2-1, 2-3-4-5, for the right hand. This exercise is taken to each study in a basket each day, so that the work day is not interrupted by long noonday intermissions. Only twenty workers can be accommodated at a time, and during the last year some 300 applications for admission have been received. Workers are admitted only after a very careful investigation of their attainments from the standpoint of talent and character. Their applications must be endorsed by men and women of admitted standing in the art world. Provisions are made for severe criticism, and after workers have been admitted the atmosphere and social background of the colony is ideal. Mr. Arthur Nevin, who for nine years has worked in the colony and produced much of the best work there, told the Recorder

THE ETUDE

Musical Aspects in the Newest and the Oldest World

The Recorder Visits the Home of MacDowell and Thereafter Discusses the Great Russian Musical Invasion

PETERBOROUGH, New Hampshire, than which there is no more delightful New England home-town, was chiefly known a few years ago because it is said to have opened its first Free Public Library on this continent. Surely there is a more aggressive town. In recent years, however, Peterborough has promised to become by far the most important point in the beautiful "Granite State."

This is not due so much to the fact that Edward A. MacDowell, who lived here for five many years ago, as because his noble wife, after the death of the great American composer, decided to consecrate their property to the important purpose of making it a Sanctuary for Genius. The estate of the Edward MacDowell Association now embraces more than five hundred acres. There are several large structures, including the MacDowell residence, the colony house, a dormitory for men workers, a neighboring dormitory for women workers, a lower house for visiting transient visitors as well as creative workers, a tea house, an open air theatre with stone tiers seating two thousand, and twenty smaller buildings, including the studios of the creative workers. The Stadium of three thousand seats cost three thousand dollars which was donated by the National Federation of Music Clubs.

The Colony is magnificently situated in the southern part of the state. A part is operated as a farm for the support of the Colony and the remainder of the property is largely woodland. Of what gorgeous old woods, with glorious trees, so thick and fragrant that one feels that the fringe of the northern forest has been touched. In these woods MacDowell built himself a log cabin—a single room with a fireplace, a working table and a piano. There he went daily and there he wrote the *Keltic Sonata*, the *Santa Trappion* and others of his most important works. Possibly these masterpieces might never have come into existence without the serene solitude of the transcendent woodland splendor of Peterborough.

The MacDowell Colony is supported in the following manner: Mrs. MacDowell. *Earnings from Mrs. MacDowell's tours.* *Gifts and bequests from outsiders.* *Small income from the farm, tea house and resident workers.* By far the greater part has thus far come from Mrs. MacDowell personally. The time is approaching, however, when her strength will not permit her to take such an active interest; and the great memorial should have been founded to perpetuate the work of the MacDowell Musical Clubs contributed the beautiful studio for the open air theatre. Mrs. Alexander gave the beautiful new Alexander Chapel, now approaching completion. Miss Dow of Cincinnati bequeathed a \$30,000 library of books. The colony, since the foundation of New Hampshire will be immensely enhanced by the works of genius which will surely come from time to time from the MacDowell Colony, works which will direct the attention of the whole world to the Granite State.

Two things the Recorder noticed about the MacDowell Colony. The first was the careful attention given to the personal character of the applicants and the second was the serious atmosphere of work. It is no place for fun, frolics, triflers and loafers. Mrs. MacDowell herself demands two hours a day for practice at the piano and no one thinks of disturbing her at such times. The Recorder

that not in all that time had he noticed any dissension or unpleasantness among the workers. They are too busy all day and too tired at night to find time to "fight." Millions and state governments think nothing of making large appropriations for bird sanctuaries where the sweet singers of the wilderness may be protected from the hunter. To induce the same people to realize how easily more important it is that the genius of the land should have a Summer Sanctuary where they may work at their best, requires the initiative of just such a splendid woman as Mrs. MacDowell. After proudly showing the Recorder about the beautiful grounds she escorted him to the impressive hillside garden plot, in the shadow of a huge boulder of granite, lies the body of her beloved husband. Impressive as it is in its simplicity, there was no atmosphere of death or gloom hovering about. Instead there seemed to be a beautiful feeling of high altruism and the living spirit.

There Mrs. MacDowell again caught the ideal of sacrifice which was so strongly marked in her husband. Just a little beyond the plot is a beautiful park. This park is now the property of the town of Peterborough. It provides a splendid playground for its citizens. The story of the park is characteristic. MacDowell thought that the city ought to have it but the city could not at that time raise the additional expense. Therefore MacDowell who had only \$100,000 in bank arranged to buy the property for \$900,000 and present it to the city. That was years ago and the property is now worth a very large sum of money. There is a fine club house, tennis courts and golf links and a permanent park given to the city by a man whose means could scarcely warrant his becoming a philanthropist.

Many splendid things already have come from the colony. Some of the greatest works of Edwin Arlington Robinson, conceded to be among the foremost living poets, have been done at Peterborough. If the colony helps in developing just one such genius its value to mankind is immeasurable. New Hampshire has many mountain peaks; but there is nothing in the state which is as lofty in its appeal to mankind as the memorial which Mrs. MacDowell has established. It has attracted the attention of thinking men and women; the forest covered granite hills as nothing else could. The Legislature of New Hampshire should realize and recognize its great value to the commonwealth. Indeed, it would be very practical business in the long run for the state to subsidize the colony, since the fact that New Hampshire will be immensely enhanced by the works of genius which will surely come from time to time from the MacDowell Colony, works which will direct the attention of the whole world to the Granite State.

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corded over up to her home and heard her playing some of her husband's compositions in most brilliant and sympathetic manner. Mrs. MacDowell, the artist, then turned into Mrs. MacDowell, the business woman, gets into her little one-seat buggy and starts her daily inspection of every detail of the large colony, where aided by faithful workers who have been in her employ for years she maintains an atmosphere of New England thrift about the large farm and the buildings that is really a delight to see.

No impresario since the time of Nero has had more exciting experiences crowded within a few years than Leo Feodoroff, director of the Russian Grand Opera Company, which came to America last year in "galoshes" and soon took on "seven league boots" in their climb for popular favor. Feodoroff himself is a singer, although he abandoned his footlight career for that of the manager years ago. In Moscow some years ago he got together a fine aggregation of Russian singers. The war came along, and in 1917 Feodoroff gradually saw his opera company turning into a bread line. More than this, he saw that unless he moved very quickly the bread at the end of the line was likely to stop entirely and then—famine and the end. So much for his wit and prevision. Multitudes have died in Russia because they had no Feodoroff to care for them. It was impossible to get out of Russia westward. There the barrier of steel, trinitrate and dynamite was too strong for them. Accordingly, Feodoroff looked toward the rising rather than the setting sun. To be sure, he had to cross "frozen, desolate Siberia." At least he had to cross what we think is frozen, desolate Siberia. What he found was something very different. According to Feodoroff, the opera houses in the leading cities of Siberia so far transcended leading American opera houses in completeness, magnificence and stage equipment that he has seen nothing in America to equal them. Thus through Perm, Ekaterinburg (where they stood the Czar's family helpless against a cellar wall and slaughtered them like animals), Tumen, Tobolsk, Omsk, Petrograd, and finally to Vladivostok, where Feodoroff, vostok, he passed, finding in most places splendid auditoriums.

Feodoroff is large, fat, genial and efficient. He knows the people of the East as well as the West. He seems almost unbelievable to learn of his experiences in Siberia. While most folks were obliged to travel in cars resembling our cattle cars, the Siberian government sent the opera company ahead in Pullman parlor cars. After Vladivostok the company went to Japan. "Japan is music mad," says Feodoroff. "Imagine! they actually made costumes for my 'Madama Butterfly' that cost the government 300,000 Yen (\$50,000). These costumes require a large staff of people in future performances. We took with us a large number of Japanese. We played in Tokyo, Yokohama, Kobe, Kyoto, Osaka—everywhere with great success."

Next the company went to Hong Kong, Shanghai, Singapore, Calcutta, Bombay and other cities of India and China, playing for the most part for audiences of Europeans. The Chinese do not take the interest in modern music that characterizes the Japanese. No wonder, the marvel of marvels to the company to Java and played there in leading cities with the greatest financial success of his career for nine months. Most of us think of Java as the land of coffee, orangutangs and cannibals; certainly not as a show ground for *Caravan*, *Faust*, *Aida* or *La Bohème*. In the Orient the Russian company played mostly Italian and French works.

In the Philippine Islands, Feodoroff claims that he found the most discriminating audiences that he has found anywhere—"fair fire" from the Orient. Indeed, he claims that a good part of the audience came possessed of scores of the piano part of the opera and also armed with tuning forks. By means of the forks they were able to prove to themselves when the singer was off pitch, whereupon he was likely to be hissed from the stage. Returning to Japan again after an absence of twelve years in other Oriental countries, Feodoroff



A MUSIC CLASS IN MANILA. Feodoroff maintains that the Filipinos are the most musical people of the Orient. These are the pupils of Professor Yoles in Cebu.

WHY DOES IT DO IT?

"Why is it that military music makes you want to march; that jazz music makes you want to dance, and plaintive music makes you sad?" asks the New York Evening Telegram. This journal offers an answer to its own questions blaming everything upon the pituitary gland, the operations of which it explains at great length. "This gland," we learn, "is sensitive to music. Different kinds of music affect it different ways."

Perhaps; but we venture to offer a simpler explanation. Military music makes you want to march because it's in march time; jazz makes you want to dance (it makes some of us want to howl!) because it is dance-music; and plaintive music makes you sad because it is usually in a minor key—the most important exception being Handel's Funeral March, which happens to be in a major key.

Isn't it about time somebody let up on the poor old pituitary gland? It's getting blamed for everything.

TETRAZZINI LEARNED EASILY

"Natural" singers who begin their career with an impressive endowment of native ability are not uncommon. John McCormack was one. Galli-Curci another, and now we learn from Tetrazzini's biography that she was a third. "I have no harrowing tale to tell of my music-studies," she says. "There was never a time in my life when the work of preparation seemed so hard that I felt like abandoning the effort. I did not spend long hours practicing scales and voice production. My maestro called me their easiest pupil. 'You do not need a maestro at all,' said one to me when I was at the Conservatoire of music in my native Florence. 'Your voice was born just right.' 'Certain it is that my actual training was probably the shortest of any prima donna the world has produced. My sister Eva had to go through four years' hard study and incessant practice at the Conservatoire before being appointed to the chief position at the Royal Opera House at Madrid.'"

To those that have, more shall be given, seems true in this case. Most of us don't know or have forgotten that Tetrazzini has a little sister Eva; but who shall say that her success at Madrid, won by long study, was not the greater?

A JAZZ HANGING

Miguel Manriquez, condemned to death at San Quentin prison, California, asked for a jazz band to play during the ceremony. His wish was not granted, but the astonished warden allowed a string orchestra, composed of five prisoners, to play outside the condemned man's cell the night before the execution for as long as he wished, and whatever music he asked for. His preference ran to "jazz," and the rather gruesome performance lasted all night. Something of this sort no doubt was in W. S. Gilbert's mind when he referred to "the happy dispatch" in "The Mikado." But one cannot help wondering if the influence music had upon the unhappy Manriquez could not have been put to some use. Manriquez evidently set little more value on his own life than upon those of the two Chinamen he killed. Prominent psychological investigation would probably have revealed him to possess the mind of a child.

Some day we shall perhaps get past the idea of "an eye for an eye" which, as a system of justice, was condemned by a competent authority two thousand years ago. When we do, music will probably play a part in developing the immature minds of such grown-up children as Miguel Manriquez.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARRETT

WAS BACH UNKIND?

JOHANN SEBASTIAN BACH, the "Father of Modern Music," not to speak of his being the father of a large family, was usually the kindest of men; but at times he could be harsh in his dealings with musicians he regarded as unskillful or less than himself. As an instance, we might give the case of Louis Marchand. Marchand was an organist of some ability, but of extravagant ways of living, who, through the influence of the King of Poland, was appointed Court Organist at Dresden. This enraged Volmer, the court expellmeister, who called Bach to his aid. "At a royal concert," says Grove, "Bach, leaning into him among the audience, Marchand played a French air with brilliant variations of his own, and with much applause, after which Volmer invited Bach to take his seat at the harpsichord. Bach repeated all of Marchand's showy variations, and improvised twelve new ones of great beauty and difficulty. He then, having written

BRAHMS ON THE METRONOME

All well-edited modern music gives the metronome rate; but if our greatest composers are to be trusted, it is not to be taken too seriously. None of them seems eager to have the interpretation of their works "standardized" too closely. In one of his interesting essays, Carl van Vechten writes that George Gershwin once wrote to ask Brahms if the metronome marks at the head of several movements of the *Requiem* should be adhered to, to which he gave a characteristic answer: "Well, just as with all music," said Brahms. "I think

here as with other music the metronome is of no value. As far as least as my experience goes, everybody has, sooner or later, withdrawn his metronome marks. Those which can be found in my works—good friends have talked me into putting them there, for I myself have never believed that my blood and a mechanical instrument go well together. The so-called 'elastic' tempo is, moreover, not a new invention. 'Con discrezione' should be added to that as with all other things."

THE WORKSHOP OF LISZT

Even of these days the white-haired figure of Liszt stands out Godlike among the great piano virtuosos of history; but the following extract from "Memoirs and Impressions," by Ford Madox Hueffer, a brilliant English organist, gives a strangely vivid picture of the way Liszt was adored in his lifetime:

"A few days later my father took me to call at the house (in London) where Liszt was staying—it was at the Lytton, I suppose. There were a number of people in the drawing-room and they were all asking Liszt to play. Liszt steadily refused, a few days before he had had a slight accident that had hurt one of his hands. Suddenly he turned his eyes upon me and then, bending down, he said to me: 'Little boy, I will play for you, so that you will be able to tell your children's children that you have heard Liszt play.'"

"And he played the first movement of the *Moonlight Sonata*. I do not remember much of his playing, but I remember

MORE BEEF FOR THE BASSO

An eminent physician, lecturing before the Academy of Medicine in Paris, declared that a bass voice requires more energy than any other. Investigating the work of singers and orators he finds that, in order to produce the same impression upon the ears of an audience in a hall a bass voice requires about eighteen times more work than a baritone or tenor. It was found, also, that men are always more fatigued than women when they sing at equal effort of voice, and men with bass voices suffer the most fatigue.

The doctor might have added that the human ear gets tired of bass voices and of higher-pitched music. Any wise organist knows the wisdom of avoiding too much octaves. Violins are "preferred" to cellos, sopranos and tenors voices to consult a physician over this—ask him to be officious. Mme. Schumann-Heink, the box-office queen, is an exception that prove the rule.

THE ETUDE
MUSIC WITH "DENSITY PLUS SURFACE"

Some interest has been caused in London musical circles by the theories of a new French composer, Georges Migot, whose suite, *The Lacquer Screen with Five Pictures*, was recently given at a promenade concert. The music—apparently not of great importance—occasioned the following interesting comment from that excellent critic, Mr. Ernest Newman: "Migot, it seems, is filled with the ambition of writing music in three dimensions; it is to have 'density plus surface'; this result is to be obtained, of course, by writing in several planes. It sounds dashing, but means little. The older composers wrote at times in planes, if you like to call it that, but they called it simply counterpoint, and as that is a good first-hand musical term and 'planes' is not—this being a term derived from the visible arts and applicable only at second hand to music—it is best to stick to counterpoint. It is quite true that music, even at times, give the sensation of planes and perspectives, just as it can give the sensation of heat, or coolness, or lightness, or heaviness, or the silvery or the luminous. Migot is not by any means the first to practice in this medium; in the middle of Debussy's *Pierrot* for instance, there is a foreground and a distant background as clear as possible, a sort of aerial cortège passing over the main scene—undoubtedly as, in an old-fashioned picture, angels would be shown flying above the canvas. The development of the modern orchestra has made this quite easy: timbres and resonances can be so disposed that the effect on the ear is the equivalent of that of line and aerial perspective in a picture; especially easy is it to convey the impression of something thinning out in the distance by means of the attenuated tones of the muted trumpets. And if to this new color-perspective you add the old perspective of counterpoint, you get at once a kind of music that, to the imaginative ear, is the analog of the picture of planes and perspectives."

FARRAR'S HANDS WED

The recent retirement of Geraldine Farrar from the Metropolitan Opera in New York occasioned an interesting article concerning her, written by Mr. Henry T. Finck for "Vanity Fair." He gives us a vivid sketch of the great singer's career, in which occurs the following account of her studies with Lilli Lehmann: "It has often been written that Lilli Lehmann, greatest of Wagnerian sopranos, prepared Miss Farrar for her Berlin appearances. This is an error. It was not until after her initial successes that the ambitious young American applied to Mme. Lehmann for lessons, and got them. 'They were of incalculable value to her. Concerning her association with the great Lilli, Geraldine wrote, in 1909: 'I found under her guidance, resource, economy of gesture, eloquence of attitude and clean singing. . . . My hands—large, nervous, and of almost Southern flexibility—have always given me trouble. Lilli Lehmann warned me that I used them and my arms too much to express what I should have put into my face. She tied them together behind my back for many a weary lesson till I conquered the feeling of trying to employ 110 digits instead of the normal number, and learned to use my face.'"

"Would that all opera singers were subjected to such discipline! Thanks to Lehmann's coaching and her own gifts of emotional singing and realistic acting, Miss Farrar scored a tremendous success in Germany—and subsequently in New York—as *Elisabeth* in Wagner's *Tannhäuser*."

THE ETUDE

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Lento grazioso A light and tuneful drawing-room piece by a modern writer. A good recital number, Grade 4.

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Lento grazioso

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ppp

l.h.

pp

mf

pp

rit

pp

l.h.

l.h.

M.M. = 54

Tempo di Valse Lente

ppp

dreamily

poco accel.

rit molto

p

THE ETUDE

Tempo I.

ppp

l.h.

l.h.

mf

pp

mf rit. molto

ppp

l.h.

l.h.

pp

rit

rit

rit molto

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AFTER A THEME BY BEETHOVEN
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p *cresc.* *rit.* *a tempo* *mf* *p* *un poco vivo* *p* *mf* *p* *rit.* *f* *rit.* *D. S.*

TRIO

p *mf* *cresc.* *mf* *rit.* *a tempo* *p* *mf* *rit.* *a tempo* *Fine of Trio* *(D.S.)*

f *energico* *f* *rit.* *f*

THE ETUDE

THE ETUDE

f *p* *cresc.* *molto* *sf* *sf*

dim. *sf* *p* *mf* *rit.*

D. S. & T. Co.
PUBLISHERS

MORNING SONG

F. L. ASHFORD

No. 1 from a new set of teaching pieces, *A Day in the Woods*. Especially good for melody playing in the left hand, Grade 2.

Preliminary exercises for chord and arpeggio work.

No. 1

[illegible]

Moderato M.M. ♩ =

Moderato M.M. =

mf

cresc.

f

mp

mf

Pine cantabile

mp

mf

f

D.C.

YELLOW BUTTERFLIES

WALTZ

MATILEE LOEB-EVANS

A waltz in chromatic style which has proven popular as a solo. Bring out the counter theme in the Secondo part.

Tempo di Valse M.M. = 144

SECONDO

THE ETUDE

The left page of the musical score for 'Yellow Butterflies' features a piano introduction and a waltz section. The piano part begins with a *p* (piano) dynamic and includes markings for *cresc.* (crescendo), *mf* (mezzo-forte), *rit.* (ritardando), *a tempo*, and *p*. The waltz section is marked *SECONDO* and includes a *Fine* marking. The score is written for piano and includes a *TRIO* section marked *mf con grazia*. The piece concludes with a *D.C.* (Da Capo) marking.

* From here go back to the beginning, and play to *Fine*, then play *Trio*.
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THE ETUDE

YELLOW BUTTERFLIES

WALTZ

MATILEE LOEB-EVANS

PRIMO

Tempo di Valse M.M. = 144

The right page of the musical score for 'Yellow Butterflies' continues the waltz section. It includes markings for *cresc.* (crescendo), *mf* (mezzo-forte), *rit.* (ritardando), *a tempo*, *brillante*, *p leggiero* (piano leggiero), and *Fine*. The score is written for piano and includes a *TRIO* section marked *mf con grazia*. The piece concludes with a *D.C.* (Da Capo) marking.

* From here go back to the beginning, and play to *Fine*, then play *Trio*.

A SONG OF INDIA

CHANSON INDOUE

N. RIMSKY - KORSAKOW

THE ETUDE

The four-hand arrangement of this popular number affords opportunity for a suggestion of the orchestral effects and coloring.

Andantino M. M. $\text{♩} = 84$

SECONDO

This page contains the musical notation for the second part of the piece, labeled 'SECONDO'. It is a four-hand arrangement for piano, featuring two staves per hand. The music is in 3/4 time and G major. The tempo is Andantino at 84 beats per minute. The score includes various dynamic markings such as *p*, *pp*, and *poco rit.* at the end. The piece concludes with a double bar line and a final chord.

THE ETUDE

A SONG OF INDIA

CHANSON INDOUE

N. RIMSKY-KORSAKOW

Andantino M. M. $\text{♩} = 84$

PRIMO

This page contains the musical notation for the first part of the piece, labeled 'PRIMO'. It is a four-hand arrangement for piano, featuring two staves per hand. The music is in 3/4 time and G major. The tempo is Andantino at 84 beats per minute. The score includes various dynamic markings such as *f*, *p*, *mf*, *pp*, and *poco rit.* at the end. The piece concludes with a double bar line and a final chord.

LA BELLE ESPAGNOLE

BOLERO DE CONCERT

CARL SCHMEIDLER

A very showy recital piece, not too difficult, and lying well under the hands. Play with well-marked rhythm. Grade 5.

Con fuoco M.M. ♩ = 108

The left page of the musical score for 'La Belle Espagnole' features a piano accompaniment in 3/4 time. The music is characterized by a strong, rhythmic pulse in the right hand, often using triplets and sixteenth notes. The left hand provides a steady harmonic foundation with chords and moving lines. The score includes various dynamic markings such as *cresc.*, *p*, and *f*. A section near the bottom is marked 'last time to Coda' and includes a double bar line with a diamond symbol. The piece concludes with a final flourish in the right hand.

THE ETUDE

The right page of the musical score continues the piano accompaniment. It begins with a 'TRIO' section, marked *p dolce*. The music continues with intricate rhythmic patterns and dynamic contrasts, including *f* and *cresc.* markings. A section marked 'CODA' is indicated by a double bar line and a diamond symbol. The piece concludes with a final flourish in the right hand, marked *delicato*. The score is filled with various musical notations, including slurs, ties, and fingerings, indicating a technically demanding piece.

In 10

Why Great Artists Are Choosing Brunswick—exclusively

WITHOUT exception the internationally acclaimed artists of the New Hall of Fame have chosen Brunswick for which to record exclusively—a tendency so marked in musical circles that Brunswick now is looked to for the premiere recordings of the great artists of today.

That is because, by means of exclusive methods of recording and reproducing, Brunswick brings phonographic music into the realm of higher musical expression. Brunswick records are known as the world's truest reproductions. Every word clearly understandable. Every note unmistakable. Not a single shade or subtlety lost in reproduction. A difference from ordinary records so great as to be amazing.

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B R U N S W I C K
P H O N O G R A P H S

years, Mother

One of these children will be enjoying social advantages which the other can never hope to attain

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A FUNDAMENTAL appreciation of good music;—that unmistakable mark of culture the world over!

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Modern educators say not; say that home musical training is all-important, inviting that subtle advantage of personality which enables some persons to advance so much further, in the keen struggle of life, than those less fortunately endowed.

Yet, of all educational influences, musical appreciation is probably the most simple to provide, and the least expensive by means of a common-sense plan now widely advocated by highest authorities.

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World's authorities have recently acclaimed a New Hall of Fame—a great concert and operatic stars of today, succeeding those of yesterday.

All have recorded many of the famous classics of music. And their work represents so comprehensive a musical training that foremost educators, internationally, are advocating its importance in every home where there are children.

Now, in collaboration with these authorities, Brunswick offers these master recordings on double-faced records—a radical departure

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Hence, no matter which make of instrument you may have, you can bring the whole New Hall of Fame into your home—your opportunity now to give your children the priceless cultural advantage of a basic musical training; the training that will reflect itself so happily in their later social life, when they can take their places, without embarrassment, among people of broad culture.

THE BRUNSWICK-BALKE-COLLENDER CO.

Manufacturers—Established 1845
CHICAGO NEW YORK CINCINNATI TORONTO



The "Stratford"



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B R U N S W I C K
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These Vocal Publications are Among the New Favorites of Many Singers and Vocal Teachers Throughout the Country

A Charming Song for Medium or Low Voice

CANDLES OF MEMORY

No. 18052

ARCADE CRESON 4

Moderato

ALLEN BARRELL

There are the candles I light

What does it mean, dear, to me, What the songs of the night

Copyright 1922 by Theo. Presser Co.

A fine song for a medium or low voice.

One of the best of recent song publications. Has found great favour in a short time.

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The most recent song by Buzzi-Peccia. Lewis Howell, Philadelphia's well-known baritone, programmed it immediately.

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LAUGHING ROSES

No. 17596

PIERCE'S MORNING SONG

Price, 50 Cents

With spirit and youth

Lunch

Sing

Put aside

Words and Music, JAMES FRANK COHEN

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A Captivating Dialect Song

No. 17768

When the Shiny Moon Comes Out

High Voice, Price, 50 Cents

THEODORE OTTON

All the world are happy

Eye all in the moon

Eye all in the moon

Eye all in the moon

Eye all in the moon

Eye all in the moon

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An Outstanding Recent Lullaby Offering being used by Foremost Singers and Teachers

No. 17758

THE BIRD AND THE BEE

Grade IV, LULLABY, Price, 50 Cents

THEODORE OTTON

Lullaby

Lullaby

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SONG ALBUMS

Celebrated Recital Songs

Compiled and Edited by DAVID BISPHAM

Price, \$2.00

This compilation of forty-two master songs was made by Mr. Bispham personally. His revision, with copious notes, breathing marks and teaching directions makes this volume of the greatest possible value to the music lover, vocal student and teacher. The songs are in keys affording the most convenient range common to all voices. The contents are divided into three groups: Songs for Men, Songs for Women and Songs for Father, Mother and Women. Culled from Mr. Bispham's great repertoire, these songs are those that all singers should have and know.

Studio Song Album

Twenty-Six Songs Price, \$1.00

An excellent group of songs for teaching purposes. The numbers are all by modern composers and are melodious and musically interesting. A medium voice is well adhered to in practically all of these songs. While the compilation was made to supply an album of easy and intermediate grade teaching songs, it will be found ideal for those desiring good songs for light recital work or vocal recreation.

Artistic Vocal Album for High Voice

Twenty-Nine Songs Price, \$1.25

The present-day writers represented in this album are well known to every song lover. They include writers such as Callahan, Rogers, Dooty, Shelly, Wood-Stevens, Horowitz, Lorraine, Coombs, Galloway, Bartlett, Scott and others. A very choice selection of songs.

Artistic Vocal Album for Low Voice

Thirty-One Songs Price, \$1.25

This album is the companion volume to the "Artistic Vocal Album for High Voice" and it contains the low key of some of the songs in the High Voice album. There have been quite a few different songs used because the aim was to present the best of available material for low voice. The variety is good and singers having a low compass should possess this album.

STANDARD SONG TREASURY PRICE 75 CENTS
A collection of forty-eight songs suitable for recital, concert or vocal diversion. Eight especially good recital songs are included.

SINGER'S REPERTOIRE PRICE 75 CENTS
Quite a varied selection is to be found in the thirty-six medium voice songs in this album.

Frieda Hempel, Alice Varlet, Marie Tiffany, Thomas Chalmers, and Hardy Williamson are among those who have programmed this song.

A DREAM VOYAGE Price, 50 Cents
No. 17550 VICTOR YOUNG

In style of a Barcarolle

Very soft and slow

Very soft and slow

Very soft and slow

Very soft and slow

Very soft and slow

Very soft and slow

Very soft and slow

Very soft and slow

Very soft and slow

Very soft and slow

MARCH OF THE CADETS

ALBAN FÖRSTER

A very useful marching number, (four steps to the measure.) Especially good for indoor work, calisthenics etc.
Tempo di Marcia M M ♩ = 108

A Beautiful Ballad

By CLAY SMITH

"Visions of You" with its flowing melody and musically qualities makes an excellent number for teaching purposes as well as for concert use.

High Voice

Price, 60 Cents

Voice Low

A fine song for any high voice.

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By R. S. STOUGHTON Price, 50 cents

Catalog No. 17852

A fine song for any high voice.

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PIERCE'S MORNING SONG

Price, 50 Cents

With spirit and youth

Lunch

Sing

Put aside

Words and Music, JAMES FRANK COHEN

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SACRED SONGS

Church singers are invited to send for the folder "Sacred Song Gems." This folder lists a number of excellent sacred songs and shows portions of some.

THEODORE PRESSER CO.

MUSIC PUBLISHERS AND DEALERS

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ESTABLISHED 1883

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PHILADELPHIA, PA.

BLINDMAN'S BUFF

BLINDEKUH

RICHARD EILENBERG, Op. 302

The composer Richard Eilenberg, born 1848, has had an extremely active career with many successful works to his credit. This clever little characteristic piece is from a recent *opus*, Grade 3.

Allegro con grazia M.M. ♩=108

A BLUSHING ROSE

MELODY

PAUL LAWSON

The sprightly left hand theme lends an attractive quality to this useful little teaching piece. Grade 2½

Andante con espress. M.M. ♩=80

MESSAGE OF LOVE

SONG WITHOUT WORDS

In graceful flowing rhythm, with an impassioned middle section. Grade 3.

Andantino M.M. ♩ = 54

HERBERT RALPH WARD

Handwritten musical score for 'Message of Love' by Herbert Ralph Ward. The score is in 3/4 time, marked Andantino (M.M. ♩ = 54). It features a piano introduction, a middle section marked 'Tempo rubato' and 'cresc.', and a final section marked 'a tempo' and 'rit.'. The score includes dynamic markings such as *mf*, *f*, and *ff*, and articulation like *largo* and *dim.*. The piece concludes with a *p.D.C.* (Da Capo) instruction.

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DANCE OF THE INSECTS

MONTAGUE EWING

Useful as a study in rhythm and in double-note playing. Requires characteristic interpretation. Grade 3.

Moderato grazioso M.M. ♩ = 108

Handwritten musical score for 'Dance of the Insects' by Montague Ewing. The score is in 4/4 time, marked Moderato grazioso (M.M. ♩ = 108). It features a piano introduction, a middle section marked 'a tempo' and 'rit.', and a final section marked 'a tempo' and 'rit.'. The score includes dynamic markings such as *p*, *ff*, and *dim.*, and articulation like *largo* and *dim.*. The piece concludes with a *p.D.C.* (Da Capo) instruction.

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THE ETUDE

THE ETUDE

Handwritten musical score for 'The Etude' by Roland Diggle. The score is in 3/4 time, marked Andante con moto (M.M. ♩ = 54). It features a piano introduction, a middle section marked 'a tempo' and 'rit.', and a final section marked 'a tempo' and 'rit.'. The score includes dynamic markings such as *mf*, *f*, and *ff*, and articulation like *largo* and *dim.*. The piece concludes with a *p.D.C.* (Da Capo) instruction.

Sw. Voix Celestes & Salic. Sft. Super Cpr.
 GL Solo Flute
 Ch. Soft Sft.
 Ped. left to Sw.

BARCAROLE

ROLAND DIGGLE

Handwritten musical score for 'Barcarole' by Roland Diggle. The score is in 3/4 time, marked Andante con moto (M.M. ♩ = 54). It features a piano introduction, a middle section marked 'a tempo' and 'rit.', and a final section marked 'a tempo' and 'rit.'. The score includes dynamic markings such as *mf*, *f*, and *ff*, and articulation like *largo* and *dim.*. The piece concludes with a *p.D.C.* (Da Capo) instruction.

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SÉRÉNADE AMOUREUSE

By the famous composer of *Harlequin Serenade*. This is his latest work. Also published for piano solo arranged by the composer.

R. DRIGO

Andantino grazioso M.M. ♩ = 126

Violin

Piano

Violin part: *p dolcemente*, *p*, *rit. un poco*, *p*, *cresc.*, *mf e dim.*, *un poco rit.*, *mf*, *rit.*, *p*, *mf mosso*, *dim. e rit.*, *p*, *rit. un poco*.

Piano part: *p*, *p*, *rit. un poco*, *p*, *cresc.*, *mf e dim.*, *un poco rit.*, *mf*, *rit.*, *p*, *mf mosso*, *dim. e rit.*, *p*, *rit. un poco*.

Violin part: *un poco affret.*, *pp*, *rall.*, *Animato*, *un poco affret.*, *pp*, *rall.*, *Animato*, *Un poco meno*, *p e rall.*, *rit.*, *pp con espress.*, *pp*, *rall.*, *rit.*, *mf a tempo*, *p dolce e rall.*, *p dolce e rall.*, *pp*, *rall.*, *deciso*.

Piano part: *un poco affret.*, *pp*, *rall.*, *Animato*, *un poco affret.*, *pp*, *rall.*, *Animato*, *Un poco meno*, *p e rall.*, *rit.*, *pp con espress.*, *pp*, *rall.*, *rit.*, *mf a tempo*, *p dolce e rall.*, *p dolce e rall.*, *pp*, *rall.*, *deciso*.

THE JUGGLER

RALPH HOWARD PENDLETON

THE ETUDE

An ideal teaching piece, very popular. The whimsical, somewhat twisty, theme characterizes the motion of the juggler. Grade 2½.

Moderato M.M. ♩=108

Not too fast

TRIO

Adagio

ff *rit.*

D.S. al Fine

* From here go back to §, and play to *Fine*, then play *Trio*; after which, go back to § once more.

THE ETUDE

LEAD ON, O KING ETERNAL

Rev. E. W. SHURLEFF

EDUARDO MARZO

The Easter theme of Victory is admirably expressed in this truly big song.

Moderato assai sostenuto *mf*

Lead on, O King E - ter - nal The

cresc. *f*

day of march has come. Hence - forth in fields of con - quest Thy tents shall be our

cresc. *f*

home. Through days of pre - pa - ra - tion, Thy grace has made us strong, And

legato *p*

cresc. *f* *stent.* *a tempo*

now, O King E - ter - nal, We lift our bat - tle song.

cresc. *p* *col canto*

Poco più mosso *cresc.* *f* *dim.*

Lead on, O King E - ter - nal! The sin's fierce war shall cease. And Ho - li - ness shall

p *rit poco* *mf a tempo* *cresc.*

whis - per, The sweet a - men of peace; For not with sword's loud crash - ing, Nor roll of stir - ring

col canto *mf* *cresc.*

f *mf* *rit poco* *rall* *Tempo I.*

drums, But duds of love and mer cy, The heav-ly kingdom comes. Lead on, O King E-

mf *rit poco* *rall* *mf*

ter ual We fol low not with fears, For glad ness breaks like morn ing, Wher-

cresc. *cresc.*

f *p* *legato* *dim.*

e'er Thy face ap - pears; Thy cross is lift - ed o'er us, We jour - ney in its

f *p* *dim.*

light; The crown a - waits the con quest, The crown a - waits the con quest, The

mf *cresc.*

stent. *Mae stoso*

crown a - waits the con quest. Lead on, O God of might!

col canto *fa tempo* *allarg. assai.* *ff*

MAUDE BONNER

A charming group song with its "mix-up in the skies!"

DEARIE ME, O!

DANIEL PROTHEROE

Moderato *mf*

met a ti - ny dam - sel on the lea, O! And the win - some las - sie stop - ped and spoke to

leggero

col Ped.

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ten. *espress*

me. She was spright - ly she was fair, Sunlight tangled in her hair, Rose - leaf cheeks, a dimpled pair, Dearie me, O!

colla voce

"Will you kind - ly tell me, Sig - the time o' day O!" And her blue eyes flashed a mer - ry look my

a tempo

rit un poco *molto rit.*

way. And my glance re - turned her fire, For she filled my heart's de - sire, And my need of her grew dire, Luck - a -

f *colla voce* *rit.*

day, O! "That I can't sweet maid, my wits are all quite gone, O! By the

a tempo

poco a poco cresc.

sun It is the time of ev - en - song, But since first my raptured eyes Met with yours, I must surmise There's a

poco a poco cresc.

ten. largamente *ff*

mix-up in the skies, And it's dawn, O! It's dawn, — It's dawn!"

colla voce *largamente* *a tempo* *ff* *sempre ff*

HARMON BREWER

A melodic love-song with a direct, easily understood text and a fine climax.

JUST BECAUSE OF YOU

MARY HELEN BROWN

Moderato

In Love's gar-den fill'd with flow'rs,
Just out-side my door; Birds are sing-ing sweet-er now Than they sang be-fore: There the sun is
a-ways bright, Skies are deep-er blue; Ev'ry-thing is full of joy- Just because of you.
Days are nev-er drear-ier now, Tears are brush'd a-way:
In my heart is hap-pi-ness God has sent to stay; And through all the years to come, Love is sweet, so
true- Will makethis world a par-a-dise, Just because of you.

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Don'ts for Stage-fright

By Owen A. Troy

THIS bane of every public performer is quite distressingly interesting in its effects. Some people, when speaking or singing, are affected with hoarseness, turn red or pale in the face, display a visage of perspiring anguish. Many suddenly discover that they have two hands which have not been provided with a special place for being kept when before the public. So they massage one another so as to quiet their alarm at being exposed to the public gaze. Pianists' hands become stiff, violinists' fingers refuse to manipulate, cornetists' lips refuse to be flexible, all because of this evil of stage-fright.

Strong men, when before an audience, often quiver and shake like a lone autumnal leaf. Soldiers who have faced the bayonet charge, act almost cowardly when appearing before the public. A college boy recited an address. His professor asked, "Is that the way Caesar would have spoken it?" "Yes," he replied, "if Caesar had been scared half to death and as nervous as a cat." And so this affliction goes the rounds, affecting all classes of people.

An audience has some kind of mystic,

inexpressible effect upon a person. The audience causes his mind to be taken away from what he is doing. When centered upon himself, he becomes self-conscious. The inward analysis, the preeminent desire to "make a hit," make success almost impossible, because the mind is taken from the subject in hand to the subject on foot.

The thing to do is to forget yourself. Self-reflection never brought success. No singer ever entranced her listeners until she forgot herself and became lost in her song. Forget yourself, and timidity and fear will evaporate as frost before the heat of the sun.

Here are some stage-fright specifics which experienced artists learn to prescribe for themselves:

- Don't forget to breathe rhythmically.
- Don't start until you feel comfortable.
- Don't give a "rap" what the audience, thinks; think of your art.
- Don't let coughs and sneezes bother you.
- Don't look scared to death; smile, it always helps.
- Don't fail to relax, stiffness is the overture to stage-fright.

The P. O. Conservatory

By Irene Peck

"How did you learn to do so many things when you did not have an opportunity to go to a conservatory?"

"I went to the Post Office Conservatory," replied Eunice Claxton, the girl who lived on the edge of the mountains.

"You mean a correspondence school?" "No, not that, but a kind of school of which I was the principal. The cost was only the cost of the music and the postage. The alert student can learn a great deal from having a graded list of music such as was provided by the publisher in *The Guide to New Teachers of the Pianoforte*. The guide cost me nothing. I marked off what I wanted. My greatest need was material for the left hand."

Within a week the postman left Eunice a package of music. Surely this thick bundle was not all for the left hand. But it was—every bit.

Exercises and Etudes for the Left Hand, by Berens, Books I and II.

Schule der Linken Hand, by Kohler. This contained Folk Songs; also Songs from the Operas.

Book of Left Hand Pieces by Satorio. Waltz by Arthur Foote.

Valse d'Adèle by Zichy (who, though possessing but one arm, played wonderfully well so that often those not seeing him would not believe the performer had but five fingers).

Transcription of the Scélette from Lucia for left hand alone.

At first Eunice's left hand work seemed impossibly difficult; but after a time she found that she could produce satisfying effects with the one hand. Besides, she was forced to listen more carefully than had been her habit; and before the summer months were gone her hand had improved wonderfully in agility and strength. Then, too, she had memorized a small repertoire of left hand selections for recital and other uses.

"Oh, Mr. Saunders!" she enthused when she returned to his studio for her first full lesson, "that which threatened to spoil my vacation has made my left hand a real, live somebody, and no longer a mere wackling."

"Miss Eunice, you have given me an idea that I shall utilize with other students this winter. Only," he smiled, "I hope none of them will have to break an arm before being willing to benefit by left hand practice."

Making Success a Habit in Music

By W. Francis Gates

SOME people are apparently successful as a matter of habit. Others are habitual failures.

Success in music as well as other things can be cultivated to a large extent. It has three main elements: First, adequate preparation; second, attempting tasks in which the accumulated ability is fully equal to its completion; third, indomitable persistence.

A teacher of music has it in his power to make a pupil's progress a series of little triumphs; or, on the other hand, a series of daily and weekly failures. Success begets success, and failure breeds more failures.

Illustrating this by piano lessons, gives the pupil something that he can conquer in a short time. Do not place the goal so far away that he cannot hope to reach it in a moderate time.

Most musicians live from day to day.

When nothing is in sight to reach, we are listless; but give us something we can gain to-day, to-morrow or this week, and our energies are awakened.

Life is made up of a series of little goals. And so it is with children in the early stages. They even more than adults, live in-to-day. Give them a thing to do that they can gain in three days or a week, and nine times out of ten at the end of the week they will have conquered it.

Recognize the success; congratulate them on it. Then ask them to make another—and they will do it. That is establishing the success habit.

The successful attitude can be cultivated, but it takes a successful teacher to do it. A teacher is known by his pupils. Successful pupils make a successful teacher, just as surely as does the successful teacher make successful pupils.



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You can hardly have in your home a room too small to accommodate comfortably this delightful little grand. While occupying the minimum of floor space, it has all the essential features of the large grands, and will fill your home with most entrancing music. Over 500 leading Educational Institutions and 70,000 homes now use the Ivers & Pond.

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New Publications of Unusual Value
HOW TO TEACH PIANO to the Child Beginner, \$1.50
By LOUISE ROBYN

A keen analysis of how to guide a child's musical intelligence, presented with the authority of one who has achieved distinguished success as a teacher of children.

Consists of 36 lessons that deal progressively with such subjects as Rhythm, the Poet, the Poet, the Poet, and the psychological and musical relation of these subjects to the training of the mind. The author assumes work in the piano, and the reader will find it well worth the effort to get into the study and in the lesson. Material suitable for use in conjunction with this splendid treatise is mentioned in the text.

TALES FROM STORY BOOKS, Complete (Edition 103) 93 cts.

By H. O. OSGOOD
Five Short and Easy Pieces for Young Folks to Play (and Enjoy)

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- 2 RIP VAN WINKLE 20 cts.
- 3 CRUSOE AND FRIDAY 20 cts.
- 4 THE THREE KINGS 20 cts.
- 5 ROBIN HOOD AND HIS MERRY MEN (from the Sherwood Forest) 20 cts.

The best part about these simplified little pieces is that teachers will "enjoy" them too; they are so well done. There is much in every measure, and instruction in what the young people can do. They can well stand as a model in the study of Schumann's "The Young."

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THE TEXT A Triplet by

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Price, 60 cents

A lovely little song by one of the greatest modern composers that a number of artists singers have been pleased to include in their repertoire. It is particularly suitable for an encore, but may be included in the program of one of a group of songs.

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New Records of Interest to Musicians

By Horace Johnson

It is very evident that there is constant improvement in the phonographic reproduction of instruments and the voice. Yet we are not aware to any great degree of this gradual gain of accuracy in production of tone until some record is published which is the paramount of all previous publications of its type. Then it is we compare such a record with disks of its kind and begin to understand how much time and effort has been spent in research and experiment to have gained the stair of excellence attained. Two records of this kind are now released, the first, the Victor, "Les Preludes," Parts I and II, the Symphonic Poem of Liszt, played by the New York Philharmonic Orchestra under the direction of Willem Mengelberg, and are the finest orchestral productions I have ever heard. Nothing that can be kind of record which will delight your mother and father and fill that vacant niche in your library.

Another record of old-time flavor is the new Lucy Gates disk of Barlow's famous *Sweet and Low*, which she sings with the assistance of a male quartet. Miss Gates has a smooth and velvet-like quality in her voice which is beautifully expressed in this record. Her high notes are clear and bell-like and the added feature of the male quartet in perfect balance with her voice. This theme builds with strengthening volume into a loud grand where the violins weave an intricate pattern of ornamentation upon the combined power of the rest of the orchestra. The interwoven melodies during this portion of the reproduction are carefully pointed out and accompanied with particular attention paid to a step-wise downward progression of the "cellos."

In Part II the cadenzas and trills of the woodwinds have registered true musically. At the entrance of a counter-theme the composition takes impetus in tempo and builds to a smashing climax clearly interpreted in the performance in the registration of the disk. The tympani are used with discretion, yet accentuate rhythmic values. The record ends softly and suddenly.

The Brunswick publish the first record of their new artist acquisition, Sigrid Oengin. Mme. Oengin is a brand new central figure in the Metro-Goldwyn picture, and she has walked away with all honors of the musical world in double quick time. Her debut here in New York was as soloist at a symphony concert; and the audience, including the critics, vicariously tore their hair and rent their garments, so delighted and enthusiastic were they. Then came Mme. Oengin's debut at the Metropolitan. Again the audience and critics acted in like manner as at Oengin's first appearance. Yet again Mme. Oengin made her debut in a song recital last week, and again the audience and critics acted as usual. Mme. Oengin has wonderful God-given voice, a most attractive personality, and a clear, cool head on her shoulders.

So, the Brunswick have published her first record, an unusually fine reproduction of *Mein Herz (My Heart)* at *Thy Sweet Poet* from "Serenade" by Frederic Maury has restrained myself from tearing my hair in telling you how good this disk is, though it would be possible to do so easily.

In the first place, Mme. Oengin has marvelous direction. Her phrasing is so quietly turned; her enunciation clearly finished. And also her tones are round, warm and full, like the glow from a big fire after a walk in the cold. Your senses sleep with satisfaction when you hear her. What more can be said?

Of the same Brunswick list there is a record of the ballad *Love* McCormack has made famous, *A Little Bit of Heaven*, by Ernest Ball. It is a good

record and typically a Karle production. As you all know the song, I feel that more comment is unnecessary.

There is a new record of another little ballad which has become very popular during the past year or two. This is *I Passed by Your Window*, and Margaret Romaine sings it for the Columbia. How many know that Hazel Dawn, the actress who plays the role of the girl in the "Pink Lady" fame and Margaret Romaine are sisters? With this little song Miss Romaine proves her ability to interpret to satisfaction a simple and dainty little melody. There are in the enzas, trills or other vocal pit-falls in this selection, and though it may not seem so, because of their lack, such a song is the most difficult to "put over" so that an audience never loses interest. This is the kind of a record which will delight your mother and father and fill that vacant niche in your library.

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10994 Alleluia, Alleluia, I. Brander	St. Louis
10995 Alleluia, Alleluia, I. Brander	St. Louis
10996 Alleluia, Alleluia, I. Brander	St. Louis

MEN'S VOICES	
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10998 Alleluia, Alleluia, I. Brander	St. Louis
10999 Alleluia, Alleluia, I. Brander	St. Louis
11000 Alleluia, Alleluia, I. Brander	St. Louis
11001 Alleluia, Alleluia, I. Brander	St. Louis
11002 Alleluia, Alleluia, I. Brander	St. Louis

LIFTING EASTER SOLOS	
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Musical Books are a great inspiration and help to all music students. They are almost invariably profitable investments. It should be remembered, however, that The Etude during the year contains over 800,000 words of text, in addition to the music, or the contents of ten or fifteen average music books, all for the cost of one.

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NEW YORK, NEW ENGLAND AND SOUTHERN

Musical Aphorisms

By Walter Rolfe

In saying to me, that the man who invents, ed the great "A Jack of all trades is a master of none" must have been a musician, as he who teaches every thing, usually teaches every where. He is here today and gone to-morrow.

In the musical world, it is much better to let the public discover you than to try to startle it by proclaiming you have discovered yourself.

Genius like murder, will out. Don't prate upon what you have done; it's what you can do now that counts.

This is the age of the specialist in every profession; so specialize on some particular instrument. Don't be a "Smatterer."

Don't encourage mediocre talents to continue study even if it costs you a few dollars; it's expensive in the long run.

One pupil recently told me (when I accepted her resignation) that after having taken of five other teachers, and learned much from all of them, the only thing she learned from me was that she had no talent.

If you can't be enthusiastic, don't be a music teacher; be a butcher or plumber. How can you expect to enthrall a pupil over a musical composition, if you cannot enthrall yourself?

If you cannot be an eclectic and adjust your method to your pupil, both you and your pupils will play only in the key of A-Flat failure.

Don't try to teach a thing you cannot do yourself. Who would attempt to teach French or Spanish if he could not speak it? How can you expect to teach a pupil a musical masterpiece that you cannot play yourself?

Be sincere in every musical effort; if you are, and happen to be wrong, God will forgive you, but if you are not and happen to be right for once, you'll not always be so lucky.

Gold and Music

That gold is the best metal for the production of certain musical tones will not be a surprise to many who have always regarded this precious metal as the finest for many uses. In speaking of the value of metals in making musical instruments, Dr. D. C. Miller says in *The Science of Musical Sounds*:

"The traditional influence of different metals on the flute tone are consistent with the experimental results obtained from the organ pipe. Brass and German Silver are usually hard, stiff and thick, and have little influence upon the air column, and the tone is said to be hard and trumpetlike. Silver is denser and softer and adds to the mellowness of the tone. The greater softness and density of gold adds to the soft massiveness of the walls, giving an effect like an organ pipe surrounded with water. Elaborate analyses of the tones from flutes of wood, glass, silver and gold prove that the tone from the gold flute is mellower and richer, having a longer and louder series of partials than flutes of other materials."

"To me more dear, congenial to my heart, One native charm, than all the gloss of art."

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Puzzle

A musical staff with a treble clef. A single note is written on the second line from the bottom. Below the staff, the word "SUSPICION" is written in a stylized, hand-drawn font.

Why is the above note likely to be put in prison?
Because it is under arrest (a rest).
And why is it not likely to be put in prison?
Because it is above suspicion.
(MAITLAND HARVEY)

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JOYCE CARLSON (Age 14).